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ARTIST, PATRON AND DEALER

The theme of this issue is the problem of the relationships between the types of people who are concerned with artistic production: 1) the artist himself, 2) his patron, the person for whose use the artifact is made, and 3) the dealer or merchant, whose function it is to bring artist and patron together if they are unable to make the necessary contact for themselves.

The first two of these types are essential to all production, the third is necessary only under certain conditions. There must be someone who sees a mental image and clothes this image in a material body. He is the producer or artifex. There must also be someone who makes use of the artifact which is the materialization of the idea. He it is that feels the need for the good which the artifact is made to serve, and it is he, therefore, who ordinarily employs the artist to make it for him. In primitive situations a single individual may combine both functions in himself. A man can carve himself an image or whistle himself a tune. Both the man who sees a true image and he who uses a good artifact are essential to the normal artistic process.

The dealer, on the other hand, is not essential to production, or he is essential only when society become sufficiently complicated for the artist and his patron to find it difficult to make contact with one another. When this is the case, his function is to make that contact. This, although secondary to the essentials of art as such, is a useful and necessary function. He carries the work of the producer to the consumer, or makes known to all what works of art are available and where.

The symposium in this issue brings into sharp focus the opinions of representative artists, patrons and dealers in reference to their respective relationship with each other. Very forcefully, Father Leonard, in "Every Christian an Artist," reminds us that we are all artists; Father Demetrius, in "The Apostolate of the Creative Arts," and Miss Béthune, in "Benjamin Valenciano," give us the benefit of their experience in trying to encourage the development of talent in the creative arts; Father Flahiff, in "Can Modern Art Be Christian," tells us patrons and artists alike, what we must do if we hope to raise the level of Christian and sacred art in our time.

The diagram on the back cover is intended to express the co-operative relationship between the artist and the patron as illuminated by the doctrine of four causes. The truths it expresses are not, as its shape might suggest to some, of a mathematical accuracy, but they are not for that reason without value. The square is divided into four vertical strips, each of which represents the artifact from the point of view of one of the causes, formal, efficient, material and final, reading from left to right. It is also divided diagonally into halves, one of which is the normal field of interest of the artist, and the other that of the patron. The artist is chiefly concerned with the development of the image of the thing to be made, secondarily with the efficient means, thirdly with the material, and least of all with the artifact's eventual use. The patron is concerned with these same causes but in exactly the reverse order. The small shaded triangles are of especial importance because it is these which are most apt to be forgotten — the forgetting of which is thus most often a cause of disharmony between patron and artist. If the artist forces himself to remember that the artifact must be the instrument for the production of some good, and the patron forces himself to remember that its pattern must originate in the mind of another man, then there is little chance for those co-operative breakdowns which mar the history of art. Indeed every quarrel between patron and artist may be interpreted as an ignoring, on the part of one partner or the other, of the sanctity of the diagonal boundary between their fields of responsibility.

EVERY CHRISTIAN AN ARTIST

It is refreshing to be reminded in our day — in which, sadly enough, artists and workers are distinct classes of people — that every man is an artist. Father Leonard, teacher of theology at Boston College, shows in what sense this is true.

By the Rev. William J. Leonard, S.J.

It is interesting to see what our translations of the Bible make of St. Paul's POIEMA.[1] The Douay said "We are his workmanship," and the Confraternity translation keeps the word even if it inverts the sentence: "His workmanship we are." Msgr. Knox, in this instance, seems less happy: "We are his design." Personally, I like the Westminster version: "We are his handiwork"; it connotes not merely God's idea of us, but his execution of it as well, and it implies the solicitous manipulation of material, the absorption in the work, the satisfaction in the achievement, which we associate with the human artist who "makes." (POIEIE)

Of course what strikes us at once about this "handiwork" is that it is living. It is not like, let us say, a chalice, or a tourelle, or a lyric. It is more akin to the character in a play who seems to us more real than many we have actually met, and who reveals his nature by his words and actions: Hamlet, Falstaff, Desdemona. The difference, obviously, is that the dramatic personality, however vivid, lives only in human imagination, whereas God's handiwork enjoys substantial being. We are struck, too, by the fact that its life is not its own, but a communicated life. God's handiwork is created "in Christ Jesus"; it lives with the life of the Son of God, and "makes" in its turn handiwork, the most startling of which is its own holiness, shaped from the clay of human perceptions and aspirations by faith, hope, and charity. Every Christian, then, is both artifact and artist; God, the Artist, makes the Christian, and the Christian is an artist who, collaborating with God, makes himself.

Somewhere in C.S. Lewis occurs the remark (I am quoting from memory): "Religion is not so much what many today consider it, a fragrant steam of incense floating upward, as, rather, strong, skilful hands reaching down to make and heal, and, sometimes, to break in order to make over." God's hands are the fashioning liturgy of the Church, by which, to be sure, we worship him, but by which, also, he molds us to the likeness of his Son, the archetype of our holiness. Baptism, Confirmation, Holy Orders, Matrimony are not simply milestones, signifying our initiation into a new phase in our lives; they are, each of them, the beginnings of a new intimacy of God with his material, during which he labors unremittingly to achieve in us the expression of his thought. Penance, Extreme Unction and especially Holy Communion provide moments of more intensive toil, when the obedient material grows by leaps and bounds toward the desired likeness. Every participation in Mass is a yielding to the divine dissatisfaction with us as replicas of Christ, a plea to be taken in hand, broken, formed again. "All those who from the first were known to him, he has destined from the first to be molded into the image of his Son."[2] There is something of the sculptor's repeated hammer-blows in the verbs that follow: "So predestined, he called them; so called, he justified them; so justified, he glorified them." And there is something of the artist's anguish, shaping and reshaping, nearer and nearer to the perfect articulation, in the Offertory prayer, especially as translated by Msgr. Knox: "Wonderfully, O God, thou didst go to work in creating the excellent nature of man,

[1] Eph. 2, 10. [2] Rom. 8, 29.

and yet more wonderfully in refashioning it." The handiwork that finally emerges will vary in proportion as the material was malleable and responsive, and inasmuch as it resembles, at the last, him who was "the radiance of his Father's splendor and the full expression of his being."[3]

We sing, in Advent, "our earth shall yield its fruit,"[4] and the quotation is applied to our Blessed Lady, through whose human collaboration the Son of God, "the true likeness of the God we cannot see,"[5] was put before our eyes. What was her high privilege is likewise ours, in that our cooperation with the craftsmanship of God is sought and may be consciously given. It is true, then, to say that the Christian is an artist, and that his best handiwork is himself. His work-plan is outlined for him by St. Paul: "Have this mind in you which was also in Christ Jesus, who, though he was by nature God, did not consider being equal to God a thing to be clung to, but emptied himself, taking the nature of a slave and being made like unto men."[6] The mind of Christ must become familiar to the human artist through prayerful study of the Gospels, especially in that "kerigmatic" preaching of them, endowed with special grace *ex opere operantis Ecclesiae,* which the liturgy supplies. And the emptying of self, in order more completely to adhere to the infinite Good, must go on persistently and ruthlessly, that there may be a fitting conformity between what we do at Mass and what we are. Père Plus wrote long ago: "The perfect prayer of the Church is the offering of the consecrated bread in the Mass. Now in the Host in place of the bread there is our Lord Jesus Christ; the substance of the bread is there no longer. In the same way, my life will be a perfect prayer if there is no mingling of self-interest; if, instead of self there is Christ, and I am entirely submissive to the will of God."[7] From Gethsemane ("not my will but thine") to the Christian daily life ("accept, Lord, all my liberty") runs a straight line; at Mass ("we offer to thy surpassing majesty") the line mounts upward, toward that "altar on high" of which the Canon speaks. The Christian artist, his intelligence tempered and attuned to truth, his will hammered ("not without a piercing cry, not without tears"[8]) into capacity for good, achieves a handiwork that, if it does him honor, speaks with much more eloquence of the Artist who shaped and sustained him. "Thou hast crowned him with glory and honor; thou hast given him power over the works of thy hands."[9]

Reflections on all this run a curious gamut. Could the vague aspiration in every soul to "make something of himself" be ascribed to a primitive revelation? An injunction, not recorded in so many words, to do something better than "dress and keep the paradise of pleasure"?[10] Or, again, one remembers the complexity of human motivation and the terribly tangled skeins of human lives. Is there a "workman who does not need to be ashamed of his work?"[11] We must make our own the prayer of the prophet: "And now, O Lord, thou art our father, and we are clay; and thou art our maker, and we are the works of thy hands. Be not very angry, O Lord, and remember no longer our iniquity. Behold, see we are all thy people."[12]

We who once were not of the people of God shall keep soon not Christmas only but our Gentiles' Christmas, too. We shall drive "dromedaries from Madian and Epha" into Jerusalem; we shall be among the "men of Saba with their gifts of gold and incense, their cry of praise to the Lord."[13] Meanwhile, Advent, the time of waiting and working before the journey, the image of our stay in this world, is upon us. We must unlearn the prose of failure and stir up in our hearts the enthusiam that produces poetry *(poiema).* We must

[3] Heb. 1, 3. [4] Ps. 84, 13. [5] Col. 1, 15.
[6] Phil. 2, 5-7.
[7] Pere Plus, *How to Pray Always,* p. 24.
[8] Heb. 5, 7. [9] Ps. 8, 6-7. [10] Gen. 2, 15.
[11] 2 Tim. 2, 15. [12] Is. 64, 8-9.
[13] Is. 60, 6.

yield ourselves to the pressure of creative fingers; we ourselves must shape and mold and fashion, that the children of adoption may begin to resemble the Only-begotten. "May the bounty of the Lord our God be upon us, and help the work of our hands for us, and help the work of our hands."[14]

[14] Ps. 89, 17.

CAN MODERN ART BE CHRISTIAN?

Since the time this paper was read at the C.A.A. Central Regional Convention, there have been three authoritative statements made on the subject of modern art. On April 8, 1952, Pope Pius XII delivered an inspiring address to the artists of the Roman Quadriennale *on the loftiness of the artist's rôle. On June 30, the Supreme Sacred Congregation of the Holy Office issued an extremely important instruction on sacred art, to which we devoted our last issue of the* Quarterly. *In July, Archbishop Costantini contributed no less than five articles to* Osservatore Romano *in the form of a commentary on the chief points made in this instruction. Here, Father Flahiff's stimulating analysis of the character of art that is truly Christian, should be of particular interest to patrons and artists alike.*

By the Rev. George Flahiff, C.S.B.

Our question would seem already to have been answered by the highest authority within the Church, for, when he speaks in *Mediator Dei* of the rôle of the arts in the Church, Pope Pius XII says: "Modern art should be given free scope in the due and reverent service of the Church." And again: "Thus modern art will be able to join its voice to that wonderful chorus of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries." Nevertheless, the fact that the Holy Father finds it necessary to add a proviso to each of the foregoing statements is evidence that the question is far from simple. "Modern art should be given free scope," he says, ". . . *provided that* a correct balance is preserved, tending neither to extreme realism nor to excessive 'symbolism,' and that the needs of the Christian community are taken into consideration rather than the taste or talent of the individual artist." Archbishop Costantini, president of the Central Pontifical Commission for Sacred Art in Italy, was writing at the same time to the bishops of that country: "Certainly, let us take over whatever is modern and vital in art, *but* let us not confuse what is sanely modern with what is but an ephemeral or unbecoming mode."[1] Distinctions are necessary when speaking of modern art. The mere fact of "modernity" does not suffice to make art either good or bad, let alone Christian or un-Christian. Perhaps our question ought rather to be: "*What* of modern art can be Christian?"

The word "modern" is a puzzling one. It connotes more than "contemporary." It tends regularly to divide the older and the younger generation. When it is applied to art, the cleavage is yet wider, and sharp enough to constitute a quarrel. But there is a prior consideration; "modern" art will be acceptable or not, and can be Christian or not, only in so far as it is or is not good *art*. Our first inquiry must, therefore, be into the nature of art itself. If our notions about it are correct and reasonably clear, we shall the better be able to determine what of "modern art" merits the name of art. And only if it is truly art need we pose

[1] Letter of February 25, 1947. The other quotations from Archbishop Costantini are all from this same letter.

at all the further question as to whether it can be Christian.

The Nature of Art

The characteristically *human* activities of man are three: knowing, doing and making; characteristically human, as distinct from merely vegetative or animal processes, because all three are rooted in intelligence. St. Thomas speaks of the intellect as the speculative intellect in so far as it is engaged in the first of these activities, knowing for the sake of knowing, and as the practical intellect when it is engaged in the other two; for, in the latter two, knowledge is not an end in itself but is operative: used, that is, with a view to action, whether in doing or in making. That quality which facilitates while it perfects the practical intellect in the line of conduct is *prudence,* and that which facilitates and perfects it in the line of making is *art.* Prudence has to do with the choice of means involved in conduct and is directed to the good of man himself. The exercise of art has to do with the choice of means in the right making of things and is directed to the good of the thing to be made. A same action in the artist will normally involve the exercise of both, for the act of a man who makes a certain object is itself a part of his conduct and, as such, needs to be directed to the man's own good.

Art is, therefore, something within man himself, not something outside him, and it belongs to his intellect; it is a stable, intellectual disposition (a *habitus* or virtue). It is, moreover, concerned with the making of things in general, not just of this or that class of things. It implies, and in a sense it *is,* a certain standard of intellectual rightness whereby the artist directs his making *(recta ratio factibilium).* Finally, its one concern is the right making of things; when properly exercised, it is directed wholly to the good of the thing-to-be-made.

The intellect is of its very nature *expressive;* the mental word is already proof of its spiritual abundance, but by a natural superabundance it tends of itself to give outward expression and manifestation; it demands to overflow into a work: to be, as it were, "incarnated." This natural desire to cross the frontiers of the intellect can only be realized by a movement of the will and the other powers: imagination, passions, external senses. It is this deep-rooted impulse to creativity that determines, but in an entirely general way, the original dynamism of art's activity. It is, so to speak, the first metaphysical *root* of all artistic activity. In its *exercise,* it will be commanded, in the case of the useful arts, by some need that has been experienced and seeks to be satisfied; in the case of the finer arts, not by any clearly perceived need, but by the infinity of transcendental Beauty. In this latter case, everything is at the service of Beauty; all else is a means; even external beauty is a means, for it is Beauty as a transcendental that the artist loves and seeks, hence his right to de-form, if he so wills, in order to re-form or "create" something new. He is the master of external things and of external beauty; he is the servant of his own internal creative idea. To this he must be true, otherwise his art will be false.

Art as "Creative Experience"

Now it is just this "creative" aspect of art that has been so pronounced in what we usually call "modern art," if by that we mean the art that has flourished since the end of the nineteenth century. Negatively it appears as an art that reacts, more or less violently, against the academic art or *académisme* which then held sway and had held sway for some three centuries. The Impressionists, while first as a school to raise the standard of revolt, did so only against the academic rules of the imperious dictators of the "Beaux-Arts"; in reality, they did not innovate, save on the purely technical side with their splendid experiments in light and color. They were to be a stimulus to the first of the revolutionaries, but they themselves, from another point of view, were rather the end-product of

the preceding age which, since the Renaissance and its ever increasing realization of the material sensuous world, the world of the eye, had moved in the direction of realism. With but minor fluctuations, the stress on realism or naturalism in representation and the neglect of spirituality, which had been so prominent in the Christian centuries before the Renaissance, progressed steadily until, at the end of the nineteenth century, the French Impressionists found themselves concerned with nothing but the world of the eye, the joy of *seeing.* Their very name is said to be derived from their pretention to paint only what fell, and therefore made an *impression,* upon the retina of the eye. Hence their preoccupation with surface lights only and their set intention of painting purely what is seen. Cézanne is admittedly the first of the true "moderns." VanGogh, Gauguin, Matisse follow, then the schools with manifestoes that tend to make some of them quite as rigorously *academic* as the mid-nineteenth century had been: Cubism, Futurism, the short-lived Dadaism, Surrealism, etc. Abstractionist, non-representational or non-objective, are terms too general to be applied to any "school" in the strict sense; these qualities have been present in different ones of them; they are qualities, moreover, that have affected the work of a great many artists who belong to no school and whose work could not be accurately characterized by any one of these terms.

A feature that does seem to be common to most of these widely differing types of modern art is the emphasis on *art as an experience.* Classical influences had made of art in the preceding period so academic a thing that the production of a work of art was made to consist almost exclusively in conformity to, and application of, a well-defined set of external rules. Hence the resulting formalism or academicism with its stifling, when not deadening, effects on the creative gift of the artist. To-day, on the contrary, it is the essentially creative aspect of art that is stressed. Interest is focused on the creative experience which results in the work of art. An object-to-be-made is the first preoccupation, not a person or a thing to be represented.

In so far as "modern art" has emphasized this, and in the degree that "modern" artists have *sincerely* pursued such a process, no matter what the results, they have made a valuable contribution. Moreover, they meet at this point the best of Christian philosophers of art. We shall see in a few moments what dangers lie this way and why a false road is so easy. A few preliminary reflections on the experience itself will aid us in our further considerations.

We are nowadays better informed about this artistic experience, thanks to the accounts given by the artists themselves as they have become more conscious of it, thanks likewise to the work of critics and philosophers who have carefully drawn together actual experiences of artists and have synthesized the principles that underlie true art in its production.

It is recognized now more clearly that there is something of a "seer" in the artist. He does not thereby belong to a race apart, nor is he in any strict sense a prophet; by his particular endowment, nevertheless, he is capable of a keener and more direct contact with reality which means ultimately with God, whether he knows of God or not. He grasps something that needs to be expressed, not by reasoning and clear articulation but, according to his peculiar gift, by being incorporated in a material substance, be it wood, stone, paint, sounds, words. It is not something he grasps as so delineated that he could express it in a proposition, or chart it after the fashion of a blue-print. His own awareness of it is not all sharply defined; it is a "vision," if one may call it that, that even he will see fully only when he has put it into an external substance. His knowledge is not like an intellectual grasp of the truth of a proposition, or like an act of contemplation; it is, in fact, a quite dif-

ferent kind of knowledge which is at the same time a driving to create, to make, in order to know. According to the artists themselves, it is an insistent and inexorable thing, a veritable torment, comparable in some ways to the travail of childbirth. We speak of this urge or drive as a creative idea or creative impulse. What is extremely important to grasp is that it is not a preconceived plan, or concept, or well defined image, which has simply to be transferred to a material substance. It is essentially an active and dynamic thing which, far from taking an immediate concrete form, runs on throughout the whole artistic elaboration of the thing-to-be-made, spurring, driving, urging, down to the final stages of the material realization where manual skill and scientific dexterity come so much to the fore.

Art Involves the Whole Man

Supremely important as the *idea* is, it should be self-evident that the idea alone is not enough to produce a work of art. There are other factors which are likewise indispensable and which have a determining effect upon the work. Nor do I mean just the concrete matter that will be shaped into the object-to-be-made. I mean, more particularly, the many things that make of the artist the man that he is at the time he executes the work. Heredity, environment, training, mastery of techniques, experience, associations, spiritual life, will all play a rôle for better or for worse in a truly creative work of art, for the artist is therein *wholly* devoted to the thing-to-be-made. Thus, no matter how great the idea to be expressed, the technical skill of the result will not be greater than that of the particular artist — save, of course, the case of a miracle. Often the environment and associations of an artist will largely determine the choice of subject-matter in which an idea is to be expressed; one thinks of Daumier's satirical sketches of nineteenth-century France or of the religious paintings of a Fra Angelico.

As the creative idea drives on through the whole process, it draws upon all that the artist is and has, in order to realize the work of art. Not that he becomes a mere automaton under the influence of a higher power; his intellect is at work, choosing and rejecting, but this idea striving to be born does act as a dynamic force. Not only the will, as we saw before, but the imagination, the emotions and even the external senses are affected. That certain "tingling in the very finger-tips" is a common experience with artists. It is not surprising that some should yield to the temptation to experiment with "automatic painting," as with "automatic writing." No, art being human, the reason and the will are in control, even though there is an element of docility in the way they follow and work out the "vision," incarnating it as it becomes clearer without planning or premeditation. It is because the whole artist, just as he is, is drawn upon in a truly creative work of art that lack of technical skill, or lack of depth, or lack of Christian penetration will be evident. It is also why self-consciousness, striving for effect and artificiality will show through. Truth and honesty, for the artist, result from the faithful following of his inspiration; they consist in the equation between his work and the "idea," not between the work and external objects. He will falsify his work if he deliberately introduces extraneous considerations into the process of creation. Beforehand, of course, he will study and work hard to acquire certain techniques; he will be a certain kind of man and will have certain experiences; all of these will affect his work, but only in the way that we have been describing. Striving for effect will mar the work; the artist must strive simply to utter his "word," otherwise he is not true to his art. The same thing holds in regard to monetary considerations, national or party considerations, nay even moral or religious considerations insofar as they are worked in *arbitrarily* and for *extraneous* reasons. They must be excluded

from the *actual process of creation,* if the result is to be a *true* work of art.

Christian Art: Christian Artist

Now, it is just because the whole of the artist is so involved in the artistic experience that the results will vary so widely. It is also precisely why the products of modern art are, or are not, acceptable from a Christian point of view. For, when we say the "whole artist," we mean not only technical skill and manual dexterity, not only long practice and rich experience, not only an extraordinary artistic gift and powerful inspiration; the act of artistic creation, insofar as it is whole and sincere, draws upon the entire human person that the artist is. Herein lies the danger of an approach like that of surrealism; its devotees leave themselves open to influences that are subhuman and, through these, to influences that are frankly diabolical. Herein, too, are to be found the shortcomings, from a religious point of view, of the art works of those who have no Christian life, perhaps even no sense of God. (Archbishop Costantini seems to allude to this case when he condemns "certain works of sacred art which sometimes, *even contrary to the will of the artist,* become truly blasphemous representations"). On the other hand, it is in just this way that the authentically Christian quality of a work will appear. A Christian subject-matter is not enough — indeed a specifically religious theme is not even necessary. Nor is it enough for the artist to be a nominal Christian; he must be a Christian in the full sense of the word: raised by grace to the union and intimacy of a child of God and to the vision of one endowed with the gifts of the Holy Spirit. A work of art will be truly Christian in character to the precise degree that the artist himself *is* Christian and that his work, in its execution, is true art. All the former without the latter would be necessarily abortive and fail to achieve *artistic* expression; all the latter without the former could be technically perfect, yet would lack the authentically Christian spirit that is the very essence of a *Christian* work of art.

The answer to our original question seems already to have been anticipated. And it is indeed time to put an end to these reflections on art in general and modern art in particular, and come back to our question. Let it first be stated, however, that only the case of sincere art need concern us. We leave out of consideration the charlatan, be he cubist, futurist, abstractionist, or what not, who merely follows a fad. He is not always easy to detect and it is he unfortunately who has done so much to discredit "modern art" in the eyes of the average man. We likewise leave out of consideration the modern art that has been blighted by commercialism. Undue preoccupation with gain can radically vitiate art in the artist; in the merchant, it produces its results indirectly but leads nevertheless either to the elimination of the true artist or to the prostitution of his gifts. I say "*undue* preoccupation"; it is ardently to be hoped that the artist will be able to support himself, but his gift is not given primarily for the making of money but, like a prophetic gift, to recall men to the vision of reality and ultimately to the vision of God.

Can Modern Art Be Art?

These reservations aside, what has modern art to recommend it, in the first place, just as art, according to the principles of a Christian philosophy of art? Surely its reaction against the deadening effects of formalism and illusionism has been for good in its liberating effect which opens up once more the course of true artistic creativity. An object-to-be-made, that is, the incarnation of a certain creative intuition, is, and ought to be, the first preoccupation of the modern artist, not some technically perfect illusion of external reality. There is, to be sure, the accompanying danger of seeking novelty or originality for its own sake, and hence, of exaggerated subjectivism. This is, indeed, one of the

commonest pitfalls or divagations. But all the possible abuses are not sufficient argument against the soundness of a creative approach. In some cases the complete sincerity, the admirable integrity and self-sacrificing devotion to their art of modern artists who are less than Christian could be an edifying example to Christians who conduct themselves as rather less than artists.

Even if we assume that "modern art" can pass the test as art, the heart of our question still remains: Can modern art be *Christian?* Again there is need of a distinction: Christian does not necessarily mean sacred, though we are doubtless thinking here more precisely of that Christian art which is at the same time sacred. Art is sacred above all by its destination: when it is applied, that is, to churches and objects of cult. But there can be Christian art that has nothing to do with churches; it is a much broader term. Christian means essentially being united by grace with Christ and having that mind which was in Christ Jesus. Art is Christian by its spirit and its inspiration which drink at the living waters of grace. Christ was man as well as God and, in his human nature, God accomplished human actions; in us, too, what we term human or natural can, and must be, shot through with the Christian spirit and touched with grace. Hence Christian art is not limited by the subjects it treats. Landscapes, city streets, still-lifes, human beings, even non-objective themes, are capable of a Christian treatment. However, for our purposes here, we can, I think, restrict ourselves to that Christian art which is also specifically sacred, whether it be architecture, painting, sculpture, glass, metal-work, etc.

Art, we have seen, is sacred primarily by its destination. Since that destination has to do with religious cult, then obviously other considerations than those of pure art have to come into play, and sacred art must submit to limitations beyond those of art alone. The question of orthodoxy has first to be posed, and that of liturgy, and the prescriptions of Church authorities who have a perfect right to speak in such matters. But these neither prescribe nor proscribe a *style.* Early Christian, Byzantine, Romanesque, Gothic and Baroque have all embodied them, each in its own peculiar way. Indeed the truth ought to be self-evident that it is the style of each epoch, the living style of the time in which we live, that should be used for a work of sacred art. It is in this way that we can "imitate" the artists of the Middle Ages, by bringing, as they did, a living art and a living, creative intelligence to the service of God. Does not Pope Pius XII invite modern art to "join its voice to that wonderful chorus of praise . . . of the greatest artists throughout the centuries"? If therefore modern art *can* — whether it actually does so in every case or not — qualify as art, it would seem to follow that it can and should be used in the Christian and sacred art of to-day. Without any restrictions? Certainly not; the Holy Father and others have indicated that reservations are to be made.

Are Modern Styles Defensible?

As far as mere style is concerned, it would be a rash man indeed who would decree that this or that may not be used in sacred art. Archbishop Costantini says textually: "The Church has always left a great liberty to artists in regard to means of expression, techniques and stylistic trends." Manifestoes, especially of a philosophical nature, may be frankly objectionable. If there is anything anti-Christian, or even anti-human in the approach or the operation of a certain type of modern art, it is justly to be condemned. Surrealism and "surrationalism" would be cases in point, but only in the strict sense of adopting their more or less philosophical tenets. Some stylistic features, even of these, may prove stimulating. I am thinking particularly of the juxtaposition in surrealistic paintings of the most unlikely things; for the sincere

surrealist these come out of his subconscious mind. Now the deliberate and fully conscious use of such a device may be very effective. Our religion is full of divine paradoxes whose truth is so transcendent that their expression artistically, if it is possible at all, may perhaps be best achieved through the juxtaposition of symbols or figures that bear, at first glance, some exterior resemblance to a surrealistic composition.

Non-objective or non-representational art, in its pure form, is doubtless unsuited to many works of sacred art — stations of the cross, for example. This, however, does not of necessity rule out a somewhat abstract treatment of scenes and incidents; mere lines and colours can convey a keen sense of peace and serenity or of tension and torment, whereas the effort to depict the same feelings visibly turns often to maudlin sentimentality. In any case, entirely apart from pictorial art, there is a vast field for abstract art in the pattern and design of sacred vessels and vestments, wrought iron work, stained glass, wall decoration, etc. These do not *have* to be figured; they are not by definition pictures. Celtic, Anglo-Saxon and Germanic art of the early Middle Ages have left us admirable examples of the beauty that is possible in the use of geometric and abstract designs.

Positive Values

However, instead of thus taking a defensive position in regard to certain details of modern art, we should rather be dwelling on those aspects that recommend it very positively for use in sacred art and that make it in fact eminently preferable. We are frequently blinded to these by unconscious prejudice, by a preconceived and univocal notion of what makes a good piece of sacred art or of any other kind of art.

The modern artist is fit to undertake religious work, not *despite* his rejection of realism and the Renaissance tradition, but precisely *because* of it. For, when he has freed himself from a slavish academic conformism to set rules and formulae, when he has freed himself too from the primary preoccupation of producing a likeness, the flow of the artistic inspiration and, in sacred art, the flow of the religious inspiration will be the freer and more untrammelled. The degree of sincerity and depth of feeling will be the greater, as the occasion for showmanship is lessened and the temptation to *display* technical skill and manual dexterity is further removed. If its destination is one of the distinguishing characteristics of sacred art, there is at least one other essential prerequisite: it must proceed from an inspiration that is neither academic nor formalist nor sentimental, but truly and authentically religious. In this connection, it is interesting to note how the religious inspiration inevitably declined when artists of the Renaissance became preoccupied with the world of the eye and expended their talent and technical mastery in the great realistic canvasses which, for all their beauty, leave much to be desired from the truly spiritual point of view. Modern art, with its predilection for abstract and symbolic representation, seems better fitted to express the ineffable and timeless truths of Christianity. The use of symbols is inseparable from the effort to convey spiritual and supernatural truths concretely. Rightly and opportunely has Pope Pius XII warned against an "exaggerated symbolism"; a symbolism that is too abstract, too *savant*, too esoteric, by that very fact defeats its own purpose. But symbolism includes more than purely abstract and completely arbitrary symbols. A stylized figure or a stylized gesture is also symbolic and can convey religious inspiration more effectively than a naturalistic, clearly delineated representation. Surely it is just this that our Holy Father had in mind when, in addressing the First International Congress of Catholic Artists on September 5, 1950, he spoke of the dignity and the unique rôle of art and said: "Thanks to its subtlety and

refinement, art, whether seen or heard, reaches a depth in the mind and heart of him who listens or beholds which words, spoken or written, with their insufficiently shaded analytical precision, cannot attain." And, if on this occasion again he cautions against an exaggerated symbolism, it is precisely — and I quote — because it "loses its value as a *sign.*"

Moreover, the timelessness that is characteristic of Christianity finds its chief enemy in realism for "as soon as an artist paints the real, the visible, the *seen* thing, he ties himself down to the specific case in time and space. His Madonna becomes a particular woman, a portrait instead of an embodiment of womanhood or motherhood. His Crucifixion becomes an incident in Jewish history, not an everlasting symbol of redemption by sacrifice. In order to express these timeless abstractions, art itself must be to some extent abstract."[2] It was chiefly through forms that are "to some extent abstract" that the Middle Ages conveyed so much of religious truth and inspiration to the people of that period.

Modern art has greater affinity with medieval art, when Christian principles and ideals were in the ascendancy, than with that of the Renaissance which invoked again the pagan principles of antiquity. Because modern art *has* broken away from realism, it contains precisely that very element of timelessness which the Church needs and could use. Many of us, alas, regard painting and sculpture as bound up with realism; we cannot recognize in the modern artist the man who could, given the chance, produce a vivid and meaningful form of religious art, contemporary in idiom though sympathetic in spirit to the best periods in the past of Christian religious art.

This power of art to convey the timeless was lauded and recommended by Pope Pius when he said further to the Catholic Artists who visited him at Castel Gondolfo on September 5, 1950: "Art should supply the soul with wings, not burden it and anchor it to earth — wings with which it may lift itself above the passing trifles and meannesses towards the eternal and the true, towards the only center where union takes place, where unity is achieved — towards God!"

Ama et fac quod vis

It is not modern art, as *modern* only, that is desirable. Our purpose should be simply a *true* art. Modernity is then an inescapable adjunct. If we have an obligation towards our artists, if we would hope to raise the level of Christian and sacred art in our time, it is not in forbidding these artists, or in discouraging them, from expressing themselves in the idiom of their own time, but in doing everything possible to ensure that they will have something to express. To a large degree this is not an artistic problem, since it consists primarily in a deepening of the Christian life. If the artist is both the artist that he should be (native endowment, technical training, adherence to true artistic principles, etc.) and the Christian that he should be, we can safely leave to him the conduct of his work. Our advice need be no more than that of Picasso who wrote more truly than he knew when he said: "Paint only what you love." If the artist loves the thing-to-be-made, as God loves what he creates; if this love is part and parcel of his love for God, then we can go yet farther and address to him with some slight twist of meaning a well known and oft-quoted phrase of St. Augustine: "*Ama et* fac *quod vis.*" With a slight twist, because the phrase is ordinarily understood of the realm of morals in the sense that the true lover of God, willing always what God wills, may indeed do as he wills. But it is at least curious that St. Augustine uses the word *fac* instead of the *age* that one would ex-

[2] Eric Newton, "Modernism and Religious Art," *Liturgical Arts* 18, (1949-1950), pp. 49-50. The following paragraph is based largely on this same article and its stimulating thoughts have been useful elsewhere in this paper.

pect when it is a question of "doing." In any case, if the thing-to-be-made is so loved that in a sense this love is a part of one's love for God, then the creative inspiration of the artist will flow powerfully and surely, drawing upon all that is useful in the *whole* artist and will terminate in a true work of Christian art. To such an artist we may safely say: *Ama et* fac *quod vis* — "Love and *make* what you will."

BENJAMIN VALENCIANO

With characteristic directness Miss Béthune describes for us another facet of her work in the Philippines: her encouragement of native talent in the task of decorating St. Joseph's Church in Bacalod City. A more complete account of the church project appeared in Liturgical Arts, *Volume 19, No. 4, August 1951.*

By Adé de Bethune

Benjamin Valenciano is one of the carpenters at the sugar mill where I worked for a year in the Philippines. When statues were needed for the church which the company was building for its community of sugar workers and their families, and which Alfonso Ossorio and I went there to decorate, we made enquiries about a man who could carve wood. But no one thought of Benjamin.

People had visions of hallowed Spanish statues — brought from across the distant oceans — with their pallid Victorian complexion and lovely tear-filled eyes. No, there were no artists on the island; there was no one who could carve a saint. There was no native culture. We would have to send away for statues to Manila — someone thought there was an Italian sculptor there — or to Europe or to the States.

It was discouraging. At best it would take months. And besides, I knew just what kind of commercial plaster statues or copies thereof they would be. I tried to figure other ways we could manufacture statues on the spot, but there was no clay, no ceramic ovens. Prospects seemed dim.

"Of course," somebody said, "there is a carpenter who is something of a hand at carving handles for bolo knives. The men say he is clever, but he couldn't carve statues of saints; and anyway he is busy with carpentry, as a lot of houses are going up." However, I was promised that he would be sent to see us. So, bright and early one Monday morning, when work had slackened on the building project, Benjamin appeared with his tool box, all set to work.

He was a man about forty with an honest, open, friendly face, the father of eight children. How much carving had he done? Even making allowances for the man's modest underestimation, his experience still seemed somewhat limited. In addition to the bolo handles, he had once carved a person's head, but it had only a front, he said, and no back. And he gave that away. He had no bolos left either. He had sold them all to G. I. Joes during the war, so he had nothing to show. But he seemed to have an unbounded confidence that, if he could get lessons from a teacher, he could do anything. He had always wanted to study art.

A man with such confidence should never be discouraged, so we decided to start out with the statues of the Blessed Mother and St. Joseph. We looked at the blank walls where the statues would go. We looked at drawings of how they might be. We measured the height of the statues and the thickness of trees that would have to be cut down for the job. It was a little frightening to think that no cut and seasoned wood was available for carving, but, by this time three other men had gathered on the main road where we were still discussing these questions under the coconut trees, and I was overwhelmingly assured that green wood doesn't split when carved.

As I knew nothing of how these things work out in the tropics, I was soon left out of the discussion, while the men argued about what trees should be cut down. Mr. Garmiles said that santol was the proper wood for statues; it carved well, and besides, if you change the L of *santol* to an S, what do you get? *Santos!* That was final. Anyway there were two big santol trees, right on the property of the company, both of them by the river. One shaded a pig sty and the other shaded nothing in particular. The pig would just have to look for his shade elsewhere. So Benjamin went off with the approval of his foreman to sharpen his axe and cut down the trees. Then we saw no more of him. He had returned to the carpentry gang.

One Monday morning he came back, as the seven o'clock whistle was calling the men to work. He reported that the trees were down; he had them cut to lengths, stripped and drying in the shade, and he was now going out to make his tools for carving. Then, no more was heard from Benjamin, till one fine morning someone dropped in at breakfast time and announced that the statue was almost finished. I gasped and we rushed over in a jeep to see it. In the shade, under the platform of his house, Benjamin, standing ankle deep in chips, was delivering resounding blows with his axe, and an audience of half a dozen grown ups and children was watching in respectful admiration. The statue of the Blessed Mother, well roughed out at the top, was taking shape under their very eyes.

Like most amateurs, Benjamin was beginning to worry about how to carve the details of the features while the bottom of the statue was as yet an unshaped tree trunk. So right then and there he received his first lesson in the art of sculpture: to rough out the entire statue from head to foot in a rudimentary state before proceeding to details. Already he had carved an arm too thin and it could no longer be carved back any more to meet the requirements of the rest of the figure. Undismayed by this realization, he simply chopped the arm right off and then adjusted another piece of wood in its stead from which he carved a new arm. He was obviously in complete control of the situation, so we just waited with keen anticipation to see what progress the days would bring.

He was anxious to learn all he could from his teacher, however, and soon came to me for help again. What really worried him were the faces. He didn't know how to finish them right. He wanted them to look like me, he said, and by that he meant "white." The time had come for his second lesson. "But why carve the Blessed Mother and the Christ Child to look white?" I asked him. "White people are not familiar enough to you and you will only produce an unsatisfactory caricature. It would not look right to me. You should carve what you really know. And, anyway, if Mary had been born in the Philippines instead of in Jerusalem, what would she look like? She would be a Filipina. She would be beautiful, too. She is the Queen of heaven; but if she had been living here today, you still wouldn't notice her among a thousand women who pass by on the road every day, carrying bags of rice on their heads. She was humble, and that is how you know it. You would not have noticed her at all."

Benjamin was somewhat perplexed by this tirade, but he aimed to please his teacher and wanted most of all to do whatever I might tell him to do. By then he had moved his work and made his headquarters under the church porch where, periodically, little groups of passers-by lingered to watch him. At times, long discussions took place in rapid Visayan, at which I was unfortunately not fluent enough to catch more than a word now and then. In general, however, the tenor of the kibitzers' complaints was that, although they couldn't draw a straight line themselves, they could see, plain as day, that he had made the arms too long, the fingers

too wide or the nose too short. He then asked my advice and I was hard put to know what to say that would distract his attention from such trivialities without being too disrespectful to the self-appointed art critics.

When the Madonna was finished, Benjamin commenced St. Joseph. Here the piece of wood proved too short, but he resourcefully cut it off at the neck which he hollowed out, and then carved a separate head to be fitted in. So, that evening when he went home to a well-deserved supper of rice and salt fish, Joseph, like a saint of the *Golden Legend,* was standing headless in the corner of the porch, while, on the floor, was his unfinished head pleasantly surveying the world.

Benjamin was still too concerned with making the face "correct" (*i.e.,* his idea of the ideal Caucasian type), but bearded white men are scarce enough anywhere in the world, let alone in the Philippines, so he had never set eyes on one, and, as was bound to happen, this shows in the carving. However, in spite of his beard looking a bit fake, St. Joseph is really a splendid manly figure of gentle and eager strength. What I cease not to admire about him are the neat creases in his trousers, mute proof that he had a really good wife.

The next item on the program was the Way of the Cross, which, after various experiments, we finally decided to have Benjamin carve in relief out of available planks of 2 x 12 mahogany. Here again he was in need of a lesson. Lest he be carried away by the temptation to copy his stations from some musty tenth rate prayer book and get hopelessly entangled translating their inanities into mahogany, I had presumed to make outline sketches to help him, but he still had a hard time visualizing what a bas-relief might be. Then too, his first two statues had been almost life size, and he was finding it extremely hard to come down to 6-inch figures in a wood relatively so coarse. He was nearly killing himself trying to carve each hair into our Lord's moustache, and having the wood split off under his chisel. So there was no choice but to come to his rescue and show him that the struggle was unnecessary and that he could simply do his little figures in a concise way in scale with the grain of the wood. The minute he got this point he was happy and ripped right through his stations in fine style.

He was really turning out to be a very fine carver. So, next he was commissioned to make a large crucifix, with movable arms, one that could be taken down from the cross on Good Friday for the procession of the *Santo Entierro* or Holy Burial — a tradition from the Spanish days in the Philippines. This, I think, was his masterpiece. He carved it with no set-backs, in full control of his art, and it reflects his own plain, noble and loving insight into our Lord's courageous endurance.

Finally, Benjamin carved two more statues, of the archangels Gabriel and Michael. For these, as well as for the crucifix, Alfonso Ossorio had made the sketches, but by now Benjamin had advanced so far that he worked from mere unformed thumbnail sketches accompanied with verbal specifications: "Here there should be a devil. See? And St. Michael pushes him down with his spear like this." No devil, only his position was visible on the hazy sketch. But Benjamin's imagination knew exactly what to do. His experience with bolo handles came in handy, and he produced a magnificent dragon.

The crucifix also needed a finely carved coffin to be used on Good Friday, and this too Benjamin made. He decorated it, as the photograph shows, with a tree background (bananas, palm, etc.) to show the Resurrection, and made handsome handles carved like a piece of bamboo held up by sea shells. For the short ends of the coffin, however, he copied a trivial motif from a cheap greeting card, and this was unfortunate. To respect his own imagination and listen to it was still an important lesson for him to learn, but I fear it may take

some years for this confidence to become habitual.

The last I heard, Benjamin had made several small crucifixes and the church had acquired a statue of the Sacred Heart, and alas, our sculptor had fallen to copying the worst imported commercial items. In a letter to me he seemed pleased that he had graduated to such a point. It is true he still liked his earlier efforts but only because they reminded him of his teacher; and wouldn't I please send him some pictures and "correct" models to go by?

In the meantime, however, a true local appreciation of his work has been mounting. Perhaps this, more than anything else, will help Benjamin to discover the marvellous beauty of his own native land and of his fellow Filipinos, and not to feel inferior but to trust the voice of God in his own imagination. In a fine illustrated story about the church, in the Christmas 1951 issue of the *Philippines Free Press,* Teodoro Locsin, a brilliant Manila journalist, mentions Benjamin's statues in moving words. "One of the workers in the mill," he writes, "proved to have a talent for wood carving and was commissioned to make images of Jesus, Mary and Joseph. The work commissioned done, the people knelt before the images — but images not foreign to their own. . . . The images are, *mirabile dictu,* those of one's neighbors. Joseph is the carpenter who built your house. Mary is the good wife of your friend. And Jesus, hanging on the cross, is you."

"Christ," he continues, "is of all nations — God made man, not God made Jew. And man, to the Filipino, is — to put it as simply as possible — one like himself. A Filipino." He goes on, giving eloquent witness to the purpose of native Christian art: "A Filipino Christ on the cross — His humanity is brought to one with greater immediacy. The Filipino knows, as he never knew before, just how He felt. As for the Virgin with her dark color and liquid eyes, she is no strange woman and one can be at ease with her. She could be one's mother as no white woman could be. One could talk freely to her."

The words of Joan Margaret Karlek, in *Eternal Witness,* indicate the significance of this work:

> The idea of the Church as *native* to any people, race, or country, implicit in St. Peter's concept of *a spiritual house built up of living stones,* has persisted throughout the centuries in the mind of the papacy. The desire and the attempt to provide for an indigenous clergy and hierarchy, native religious Orders, both active and contemplative, and native lay leadership can be traced through a continuous series of ecclesiastical documents from apostolic times to the present. In practice, however, particularly during the era of discovery and territorial expansion, the notion of a Catholic community, *totally* native — Chinese, Japanese, Indian, African, Filipino — became submerged. The renewed emphasis, since about the middle of the nineteenth century, on the absolute necessity for the apostolate of a self-manned, self-supporting and self-perpetuating native Church in every evangelized territory, has therefore made this ideal seem of "modern" origin.
>
> When Leo XIII exclaimed: 'India, it will be thine own children who will convert thee!' he spoke in terms of hard facts. Population figures alone for the almost untouched fields of India, China, Japan, Africa prove the utter impossibility of 'teaching all nations' with the few thousands of European and American missionaries that are now, or ever will be, available. Therefore, as Abbot Vonier contends, 'the true formula for Catholic missionary zeal is this: to establish and plant the Church there where the Church has not been before; . . . let the Church be established and souls will be saved.' And the 'planted' Church is the native Church.[1]

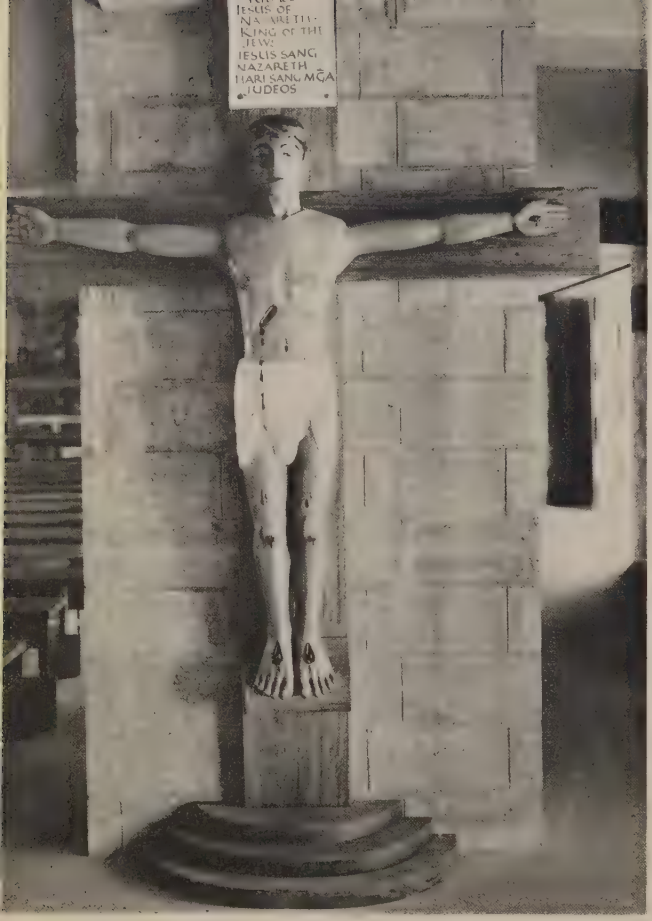
The Holy Year 1950 brought me back to Rome for the first time in thirty-one years. Though it was still the old beloved Rome of my childhood memories — and who can put in words the emotion of tread-

[1] Joan Margaret Karlek, *Eternal Witness,* Marygrove College, Detroit, Michigan, 1952.

Sunday morning Mass at
Saint Joseph's Church of
Victorias Milling Co., Inc., Philippines

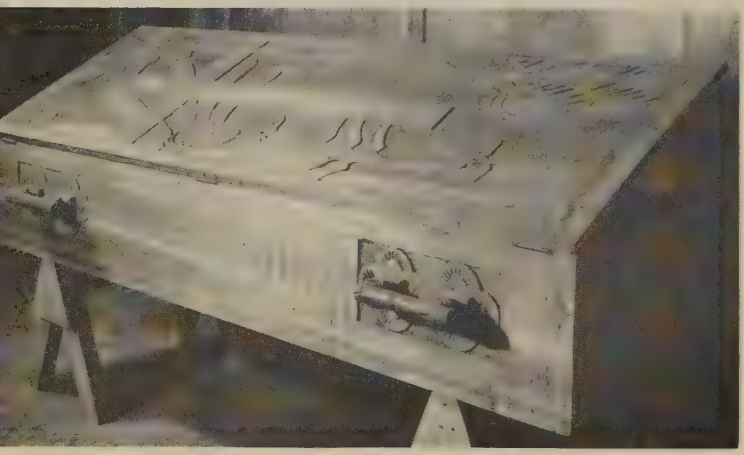
From making
bolo knives and
engraving buckles in
his spare time as
a skilled carpenter,
Benjamin Valenciano
got his opportunity
to become an
image maker for
his church.

The Virgin with her dark color and liquid eyes
is no strange woman and one can be
at ease with her. She could be one's mother
as no white woman could be. One could
talk freely to her. And Joseph might
be the carpenter who built your house, a man
of gentle strength.

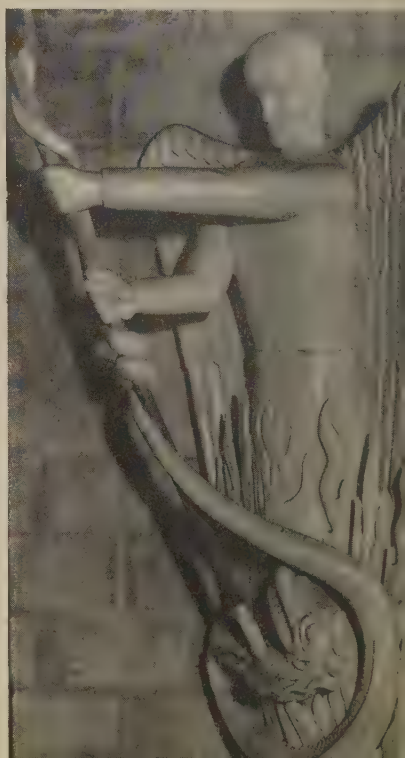


There is good precedent in early Christian art for a beardless Christ, and in the Philippines, it would seem sensible enough. Yet there has been considerable and perhaps useful discussion about the crucifix which Benjamin Valenciano carved. True, Christ was born a Jew, not a Filipino. But he was also born, died on the cross and rose again in power for all Filipinos as well for the rest of the human race. Christ is of all nations. To see him suffering on the cross as a Filipino may help us to see him suffer in our neighbors, and to love them as we claim we love him.

While discussions continue, the crucifix — in its own wordless way — goes on proclaiming Saint Paul's teaching that we are all members of one Body, the Body of Christ.



The tree motif on the coffin for the crucifix speaks of life and resurrection.



Made of many fitted pieces of wood and not yet painted when this photograph was taken, the archangel Michael emerges from a ball of fire to slay the dragon.

ing once more its dear cobblestones? — the city had grown and changed a great deal during those three decades. The two tortuous, crowded, narrow streets, for example, that used to lead to the Piazza of St. Peter's, had been torn down and a broad avenue laid out, ending with twin buildings, new and pink, facing each other, devoted for the Holy Year, to exhibitions of Christian art.

No foot-weary pilgrim who plowed his way through these two big halls will contend that the ambitious International Exhibition of Sacred Art in the North building was more than a depressing failure, especially in comparison with the show of Missionary Arts in the building across the way. From the mission lands came the most lively signs of hope in the Church. Fifteen years ago Pius XI had already given instructions for the gathering of this great world wide exhibition (progress on which was interrupted by the war) in order "to display," he said, "the truly catholic spirit of Christ's holy Church, a spirit of respect for each people's own cultural and artistic heritage, its customs and its laws, insofar as these are not contrary to the holy law of God."

After these many years, this fine program and so much effort, what measure of success had the exhibition achieved? How much of the so-called native Christian art was not faked, contrived, nerveless, pretentious, forced? No one, perhaps, was more keenly aware of it than I, fresh as I was from dealing with those precise difficulties in South East Asia. What an impossible problem that of a native Christian art is! — I sighed as I stood, transplanted, in the big hall. How can the Church ever really be universal? How can she be, even ideally, all things to all men in the matter of the arts (and the arts are only the proof of life itself)? Nowhere are the native arts resisting the invasion of European and American merchandise. How can there ever be in fact any local and distinct Christian arts when all religious goods the world over are exported from the same few centers? — repulsive objects, increased and multiplied from the same degenerate models. And how can the native artists ever have confidence in themselves and their own gifts, when even at best, the fetish of "white supremacy" paralyzes their natural artistic impulses? Alas! Doubtless in these exhausted reflections I was of too little faith. It is true; the Missionary Arts Exhibition was a triumph. The very fact that there should be an international movement, no matter how small, ineffectual and open to misinterpretation, is witness enough to a long range wisdom abiding, albeit unheeded, within the leadership of the holy Church.

FATHER WALCH ANNOUNCES

TWO ART WORKSHOPS, staffed by the C.A.A., will be held at the Catholic University from June 12 through June 23, 1953. One, under the direction of Sister Augusta, S.C., will be devoted to the problems of teaching art in the high school and the other, directed by Sister Joanne, S.N.D., will specialize on art in the elementary school. A complete program of the workshops will appear in our Easter issue of the *Quarterly.*

THE ATLANTIC REGION of the C.A.A. has been subdivided and a New England Region including all the New England states except Connecticut has been constituted. Louise Keyes, R.S.C.J., Newton College of the Sacred Heart, Newton, Mass., has been appointed director of the New England Region, and Father Thomas Stack, St. Thomas Seminary, Bloomfield, Conn., is now director of the newly constituted New York and Connecticut Region.

THE APOSTOLATE OF THE CREATIVE ARTS

From his practical experience in founding and editing a magazine dedicated to the apostolate of the creative arts, Father Demetrius points out the difficulties he encountered in regard to patrons of the magazine. His positive suggestions are eminently worth our serious consideration. This paper was originally presented at the Franciscan Educational Conference at St. Francis College, Loretto, Pa., in August 1951. We are reprinting it from the proceedings of the meeting, Franciscan Esthetics, *with the permission of the Franciscan Educational Conference.*

By the Rev.
Demetrius Manousos, O.F.M.Cap.

It is the goal of an apostle to bring Christ's message to men and to get them to live according to that message. Now there are three natural instruments with which God's ministers can influence their fellowmen: logic, rhetoric and poetry.

Logic is directed to the intellect. Its prime requisites are clarity and infallibility. Its purpose is to instruct — to convey knowledge.

Rhetoric is directed to the will. Its prime requisites are feeling and immediateness. Its purpose is to move — to produce action.

Poetry is directed to the whole man. Its prime requisites are aesthetic perception and emotion. Its purpose is to mold — to form attitudes.[1]

The importance of art as an apostolic instrument lies precisely in its ability to form attitudes. It is not the best manner of imparting knowledge; scientific or logical expression will do a better job. It is not the best means of making people do things; that is the province of persuasion or rhetoric. But art molds minds and hearts; it can reach and influence the human soul prior to and more deeply than any other form of human expression.

Before logic can instruct men's minds and rhetoric move their hearts, their minds must be opened to truth and their hearts ready to change direction. In other words, new attitudes must be formed first.

That is the apostolate of poetry, the apostolate of art. Its job is not to preach or to convert. Its job is to bring men into contact with reality in such a way that they will develop — slowly, even imperceptibly — the humility, vision and freedom from prejudice which are essential prerequisites for learning the truth and choosing the truly good.

Before logic can plant its seeds and rhetoric supply sunshine and rain, art must plow the field.

Its Importance Today

Jean Cocteau has written that "the world of politics always lags one revolution behind the world of poetry."[2] This is true not only of politics but of all the other surface elements which go to make up a culture. The reason is that poets and artists must set the molds before the attitudes of a people are cast, and it is the attitudes which produce politics and mores and all the other particulars of human society by which one civilization differs from another.

The determining factors of a culture are of as great a concern to the apostle as the means of reaching an individual soul. As Jean Danielou has demonstrated so well in *The Salvation of the Nations,* the Second

[1] As is evident, I am speaking of art here as a means of expression and consequently speak of the end result on its audience as its purpose. The purpose of art as a faculty of the soul is, of course, the production of the work of art, the artifact. The immediate purpose of artifact itself is the expression or focusing of reality. The end result of this expression or focus is to mold the spiritual faculties of the beholder to its own form — momentarily, at least.

[2] Jean Cocteau, "Secrets of Beauty," *A.D. 1950,* Fall, p. 23.

Coming of Christ, which every true Christian must fervently desire to hasten, is being delayed till the entire world be evangelized and all nations accept Christ's message.[3] This evangelization cannot refer to the conversion of individuals; it must mean a cultural conversion. The work of the Church is the eventual production of a world-wide Christian civilization. Such a goal can never be reached save through a slow and patient cultivation of men's minds — the transformation of human culture to a state where it will be most receptive to Christianity.

That is the ultimate goal of the apostolate of art — to transform the face of the earth in order that it may be ready to receive the Gospel of Christ.

It is vital that we understand this today. We live in a critical moment of human history. It is unnecessary to retrace the arguments of Spengler, Toynbee or Sorokin to convince us that Western Civilization is on its deathbed.[4] The culture, whose dominant characteristic according to Jacques Leclercq is technical development, is on the verge of collapse.[5] What will rise out of its ashes shall depend to a great extent on the poets and painters, novelists and dramatists, movie-makers and comic-strip artists of today. The old attitudes have become sterile and only the artists are in a position to supply the new.

The Christian artist, indeed, has an opportunity unparalleled in history.

[3] Jean Danielou, *The Salvation of the Nations* (Sheed and Ward, New York, 1950), pp. 66-86.

[4] Cf. Vincent A. McCrossen, "The New Renaissance," *A.D. 1950,* Fall, pp. 73-81.

[5] "The Rhythm of History," *The Commonweal,* March 30, 1951, p. 609. The fact that modern man is so technologically minded is a further reason for the importance of the apostolate of art. Technological supremacy has so warped the modern mind that the unmathematical values of the spirit make little or no sense to it. Here is a basic attitude impervious to logic or rhetoric — an attitude which can be changed only by a persistent flood of art and literature which is conscious of the spirit.

An Experiment and the Lessons It Taught

In New York City, about two years ago, the recognition of this opportunity led to a rather interesting experiment.

Several laypeople and myself organized an Association with the primary idea of publishing a magazine — a quarterly dedicated to promoting actual progress in the apostolate of the creative arts.

In drawing up the charter of the Association we stated its purpose as "the promotion of a renaissance of the spirit in literature and art." We could have said that we were going to look for, talk about, and publish artists and authors who were consciously or unconsciously apostles.

But the exact words do not matter. The fact is that we did organize; we found a good number of people interested in the idea, and in September we published the fourth issue of the magazine. The experiment is not yet a success. It desperately needs financial help. But it is still alive and still holds much promise, for it is founded, I believe, on an important and very sound idea.

My purpose is not to tell you about *A.D. 1951* (as the magazine is called during the current year) — much as it would help if you all became subscribers to it. I bring it up because it has taught me a great deal about the difficulties of being an apostle by means of the creative arts.

Those difficulties may be summarized under three heads: prejudice, impatience and a lack of appreciation.

Prejudice

When we laid the first plans for *A.D.,* we decided at once that we would not call the quarterly a Catholic magazine. If the magazine was to publish fiction, poetry or drawings that would help to form correct attitudes in those who enjoyed them, it would be foolish to restrict our audience to Catholic readers. No, we would compete on the open market with every other non-sectarian magazine.

We also decided that we would accept contributions from authors without asking questions as to their beliefs, religious or otherwise. Our norm of judgment would be the work submitted. We knew that the artist's attitudes are often sounder than his abstract ideas and that many a professed unbeliever has produced works of art thoroughly Christian.[6]

The decisions, we felt sure, would make us acceptable to Catholics and non-Catholics alike. In any case they were absolutely essential to the apostolate as we envisioned it.

As our plans turned into action we hit upon our first — and in some ways greatest — obstacle, a solid wall of prejudice. And the prejudice, mind you, was just as strong among Catholics as it was among non-Catholics.

The non-Catholics found out we were Catholics — it was impossible and pointless to hide the fact — and immediately they decided that *A.D.* was a religious magazine, or at least one so ridden by Romish dogmatism that it could be of little interest to them. Some of this prejudice disappeared after we had published a couple of issues, but most of it remained.

The Catholics, knowing that we were Catholics, picked up the magazine in a devout hunt for religious verse and stories with Catholic characters or background. Since we disappointed these hunters, their prejudice, if it has changed at all, has grown more militant with each succeeding issue of the magazine.

Actually the prejudice in both cases was the same. Both Catholics and non-Catholics were correct in sensing that there was some apostolic purpose behind our work, but both were wrong in presuming that we were going to teach or plead Catholic doctrine or practice. For we were convinced from the beginning that the function of art is neither to teach nor to plead.

The prejudice on both sides has its roots in the long and unfortunate tradition in the United States which demands that religion be isolated from all other areas of life. Even Catholics, in their anxiety to be good Catholics, can often see spiritual values only when they are decked out in ecclesiastical habiliments.

Impatience

The second difficulty met with in the apostolate of art is impatience. Since *A.D.* has been published we have met again and again well-meaning, apostolic souls who read the magazine with wrinkled brow and then ask: "But what are you trying to do?"

It is little use explaining that good literature molds attitudes. It is no use at all to talk about helping to change our culture. To such souls an apostle is one who goes out and pours the baptismal waters. An apostolate that works on the art of the present generation in order to make some future generation ready for the truth is for them too remote and intangible. They are impatient, and unless they can see the grace of God working beneath their hands, they feel useless and uncomfortable.

Finally there is the important difficulty of doing *anything* in the creative fields today. Due to the mechanism of our time and the supremacy of material comforts and conveniences, the common man's taste for non-material values has been dulled almost to extinction. The hectic movement of modern living and the constant emphasis on sense-stimulation have discouraged reflection and made the man who can enjoy a story, painting or poem which requires concentration a very rare being.

The artist-apostle, therefore, has a very limited audience. He can widen it by recourse to movie, television or comic-strip, which more easily hold attention because of the rapidity with which they can convey

[6] Franz Werfel was an example of a novelist who was more Christian in his attitudes than in his beliefs. It is good to remember, too, that often Catholic authors can and do write fiction full of pagan or sensate attitudes. Such, in my opinion, was the case with Henry Morton Robinson's *The Cardinal.*

an idea. But there, hobbled by the exigencies of mass production, he is often forced to prostitute his art.

Those, I feel, are the three most serious obstacles in the apostolate of art — the prejudice by which Catholic and non-Catholic expect apostolic art to teach, the impatience with which fellow apostles refuse to see the value of art as an apostolate, and the huge number of people who do not appreciate worthwhile art because they are unaccustomed to give it the proper effort and attention.

Three Positive Suggestions

I would like to close with a few positive suggestions. We can help and help greatly in the apostolate of the fine arts even though we ourselves are not artists.

First, of course, we must correct false ideas about the apostolate itself. We must, perhaps, correct our own. We must not force on art laws which do not bind it, i.e., the laws of logic or rhetoric. And more important yet, particularly if we have the duty of judging art or guiding others in the appreciation of it, we must learn art's own laws and never let ourselves be caught off guard by those who insist on its being judged according to the laws of another discipline.

We can try our best to correct the vision of those whom we influence, if that vision needs correcting. Children usually take art at its face value. They need only proper guidance. It is the misguided adult who will be encumbered with prejudices needing correction.

A second important contribution to the apostolate is any determined action against the prevalent heresy which divorces values on one plane of reality from values on another, *i.e.,* values in art from values in religion. Just as truth always helps art and falseness hurts it, so, too, good art always abets religion while bad art does it damage. If a work of man is truly beautiful, it is good and, unless perverted, it will bring the beholder closer to God.

Finally each of us can do what is possible to support and encourage art and literature which are sound in their attitudes and to discourage art and literature which are not.

As in all other efforts for the glory of God and the salvation of souls, so in the apostolate of art we need first understanding and then action.

OUR COVER DESIGNS

So much periodical literature comes into almost every American home each day, that the magazines themselves, no matter how worthy, are often treated with scant respect. In a quantitative system of production and distribution such as ours, such disrespect is often inevitable. So it has been for years the editorial policy of the *C.A.Q.* to limit the decorations on its covers to images which do not attempt the highest mysteries.

So we have tried to confine our cover decorations to secondary mysteries, particularly to those which are related to the major divisions of the year. Sometimes these designs refer to the phases of the natural cycle. We have just completed such a series in John Schappler's apple trees: bare in winter, blossoming in spring, rich of foliage in the summer and loaded with fruit in the fall. For the coming year and beginning with this issue, Miss de Béthune has provided us with a less obvious kind of symbolism — the quarters of the year as related to the traditional four levels of interpretation, the four stages on the road to salvation, and to these as typified by the four living creatures of St. John's visions. This being the winter issue of the *C.A.Q.,* the cover ornament represents St. Matthew announcing the good news in his apocalyptic guise as the Winged Man.

SYMPOSIUM
ARTISTS-PATRONS-DEALERS

Question: *We're moving into our new convent next month and I've been given the charge of getting pictures and statues for it. I've gone to all the church goods houses in town, and cannot find anything that's decent. I'm terribly afraid that our well-meaning friends will give us horrible pieces if we don't get good ones in first. I wish the dealers would hire some really good artists to work for them, or is there any reason why the dealers couldn't make a living if they did? Should I turn directly to artists themselves? How does one go about that? Also, we haven't much time or money to spare. What do you advise?* Sr. M. B.

I

Dear Sr. M. B.:

I should certainly like to "turn directly to the artists themselves." Not only would matters in this emergency be expedited, but I should have the added joy of cutting out the middle-man whose superfluous intrusion and exorbitant reaping of profits I instinctively resent — and yet, your letter has set me thinking on this unfortunate middle-man.

Aristocrats of old were wont to despise him, to think of his like, in the words of Plato, as "those who are weakest . . . and therefore of little use for any other purpose; their duty is to be in the market and to give money in exchange for goods to those who desire to sell, and to take money from those who desire to buy." The artist cannot "leave his calling and sit idle in the market place," nor can the patron wait until the right artist comes along. The dealer is indeed a necessary time-saving device, but of late I have come to realize that he is perhaps much more. It is he who keeps the peace. Blessed are the peacemakers, for they shall be called the children of God.

It is easy to understand the friction between artist and patron. Each has much to say on his side. The patron pleads: "I am buying this thing. I pay for it. I have the right to order what I want. Who is the artist to think that he can dictate to me what I am to buy? Moreover, I have to live with the thing day in and day out. Why should I pay my good money for the privilege of living with something that is to me a cause of aesthetic agony? I cannot produce like the artist, but I *can* appreciate. I know what I like. I also am a man with an intellect, and a sense of the fitness of things. . . ." All of which is true enough, but from the other side comes the artist's complaint:

"What does the rich man know about the right way of making things? He can make money, but what else can he make? And just because he can make money, what right has he to direct the making of my *artefacta?* Suppose I let him dictate, he then becomes the designer and I the mere craftsman. To sign my name to the work as though I were the creator is a lie. If the work is good, the signature is a forgery; if it is bad, the signature is a calumny as well as a forgery. My good name as an artist is at stake."

The situation in real life is further complicated by the fact that the pure artist and the pure patron are abstractions that do not exist outside our minds. In the extra-mental world we meet men who have, to a certain degree, the habit of art, joined with habits of craftsmanship, while others may have in a higher degree the habit of art (they may really know how things should be made) while lacking craftsmanship and possessing money. And there is the contrary situation of the poor

artist who rightly refuses to prostitute his art at the dictate of the Philistine millionaire.

But even if the pure artist and the pure patron existed, we should still be at an *impasse* from which there appears to be no exit. No artist is willing to be treated as a mere craftsman; no patron, as a nincompoop. The trouble is that the artist sells, and in order to live must sell what is joined to something that cannot be bought or sold, and it is just this something that the patron is trying to buy.

Now comes the dealer. He buys from the artist the marketable part of the work, which the artist sells to him without simony or prostitution. He keeps the well-made material thing in storage until the right patron comes into his shop, recognizes the non-marketable part of the work, pays for its incarnation, and takes home with him the well-made thing of beauty or object of devotion which is to him a joy for as long as he likes. Such would be the process if we had dealers with sufficient insight, as well as sufficient capital to afford indefinite waiting. Their money would keep the peace, and save the time of both artist and patron.

But you did not ask for a dissertation on dealers. Your question is what to do now? I would certainly get in touch quickly with an artist whom you can trust, and with whom you are sufficiently in sympathy to be able to exchange ideas. As for the well-meaning friends, why not be frank with them? Tell them the sort of thing that you have in mind. Tell them immediately, now, *before they offer to give you anything*. If you forestall them, their feelings will not be hurt; if you make known your requirements, they may not dare to give you anything, or better still, they may give you money with which to pay your artist.

Louise Keyes, R.S.C.J.
Newton College of the Sacred Heart
Newton, Massachusetts

2

If we would approach any subject properly, we must come to it as something alive and growing, and consider it with reference to its growth in the past. Since most of the vital forces and movements in modern life have their origin in the Romanesque and Gothic Middle Ages, this means that to study them properly, we must go back to the *traditional, social, public* and *liturgical* art of Christendom; more specifically, we should return to the unselfconscious and totally innocent way of making things we find analyzed by Maritain and in the writings of Eric Gill.

But, in saying this, there must be no intention of giving a formula or being dogmatic in any way, since dogma has to do with the imperishable core of faith, and art has to do with the "grapes and fish"* which Maritain claims are its natural and distinct product in any Christian community. Such is the inevitable harvest when Christ is Root and Vine, and men experience, regardless of calendar or geography, the only freedom which, St. Paul tells us, is to be "God's co-adjutors" *(Dei sumus adjutores)*.[1]

This reminder serves to introduce the most practical answer to the problem we are discussing, since to collect honest religious art has both an historical significance and a contemporary advantage. Some people argue that they as individuals don't care for *this new art,* but is it *new* in its true historical perspective? Rather, is not the commercialized production of the last three centuries the thing which is raw and unsuitable to the needs of men, a cuckoo's egg intruder of apostasy — produced by emotionalized good intentions

* Maritain once advised a young student to stop all work on madonnas and to concentrate for a long time on the creation of grapes and fish.

[1] So Gilson can write: "It is because God is beautiful, that all things are beautiful; because he is good that they are good; because he *is* that they are." *The Spirit of Medieval Philosophy,* p. 133; see also, St. Augustine, *Confess.,* XI, 4, 6.

and factory-smogged intelligences?[2] But now, thanks to the genuine re-formation and re-birth of right reason among the Impressionists and primitives like Rouault, we have such things as the nearly perfect gold and color reproductions of the Rohan Book of Hours, of the works of Piero della Francesca and Fra Angelico, or even the photogravure essays covering all the major cathedrals and their sculptures. Why not begin by putting these things on our convent and school walls? Too much money is wasted on nonsense, and we could afford such publications to tide us over and prepare for the general acceptance of contemporary work.

Others are enthusiastic about modern art. What modern artist has been more daring at mere technical distortion than an El Greco or a Fouquet, or, even more important, has become a living monstrance for the inward vision of every created thing? We can rely on the heritage which belongs to, and must never be separated from, the living Church today[3] — regardless of whether we prefer, as examples, German Romanesque or the early Syrian basilica of St. Simon Stylites. The existence of any great art of our day presupposes an intellectual, moral and spiritual formation, with an awareness of our indebtedness to the past.

Since we are primarily concerned, here, with time and expense, let those who are interested, at least consider the latent opportunities on the shelves of the art book dealers. The real problem is to get these things into the open where people can see them, live them, love them and grow.[4] If this were done, there can be no doubt that a whirlwind of interest and deep concern would develop which would encourage the craftsmen we now have.

What the average so-called Christian artist has been paid in the past twenty-five years is, indeed, a miserable fee compared with the pashas of advertising art. Money is the inevitable snag in too many commissions. At least, could not the artist be given the minimum of respect accorded to auto mechanics and the bit players on television?

Employ the small army of craftsmen who have completed their years of trial outside the church door and, I am sure, the general financial problem will be resolved. But do not attempt any of this until you understand the continuity of Christian art and have been willing to learn from the rich traditions of the Church.

Carl W. Merschel
Chicago, Illinois

3

Sister M. B. has discovered that there is little real beauty in the display cases and catalogues of our church goods houses. She probably knows the better things that are available in the form of reproductions — prints of sacred subjects by certain old masters, the Caproni castings of fine Romanesque, Gothic, and other statuary. But like most of us, Sister probably prefers good original pieces by contemporary people in a style that fits our times.

The donor problem is a very real one. Someone must simply explain in tactful terms the requirements of a chapel laid out in good taste, according to an ordered plan and design. When Sister herself has found the right adornment, she can inform the donor. Surely some of our good bene-

[2] Eric Gill describes our way as production for *profit* and not for *use*.

[3] It is on this score that the redecorated Calvert Club Chapel, which, I hope, may be acceptable to all as a "good college try" for contemporary art, may safely be said to have found acceptance at the University of Chicago.

[4] The interest and courtesy of the Sisters of Loretto made it possible for the writer to do just this last summer at Bethlehem Academy, St. John's, Kentucky, where over two hundred reproductions, photographs and original pieces were used throughout the school and convent during the study week planned for Sisters and representative high school students in June, 1952.

factors can be made to appreciate better things themselves, if they do not already. Teach them. They might share Sister's enthusiasm for the right sort of picture.

I wish, with S. M. B., that "the dealers would hire some really good artists to work for them." There is no reason why they could not profit by adding merchandise of quality to their lines. But up to now they have done little for the advancement of good sacred art. They cannot help the Sister, as she has found for herself.

Our best resource today is to go directly to the artists. By this time there are at least a few competent artists living in almost every town of any size. Look up the good artists in your own district. If Sister knows none, the officials in nearby museums or galleries would be happy to help her. They need not be Catholics. Study examples of their work. Some or all of it may treat subjects that are secular. Today's artists do not paint many religious subjects, but one may judge by the underlying spirit, the general mood and character of the artist's work, whether his work would be appropriate in a church or convent chapel. He might be willing to do a few quick cartoons of the subject you want, so that you may approve one before he begins an expensive finished painting.

The statement "we haven't much time or money to spare" is the dangerous one. It could let all the ugliness break into the new chapel after all. It is something like saying "I want a genuine diamond but I can't pay for it." Artists can compete with neither church goods prices nor assembly line methods. They must have ample time for good work and they have a right to a fair wage. Sister must simply consider her appointment a long-time chore, raising money and accumulating by little and little, works for her chapel that are good and worthy of a house of God. At first she may be forced to put substitute statues or pictures into the new chapel, with the strict proviso that they will be removed as quickly as possible. Even in the finished shrine, it may be that just a few works — no more than three or four — may be quite enough.

Anthony Lauck, C.S.C.
University of Notre Dame
Notre Dame, Indiana

4

I have read Sr. M. B.'s letter a dozen times hoping thereby to overcome my first opinion about it. I can believe that Sr. M. B. is trying hard to find appropriate paintings and statues; but, at this late date, there seems little point in inflicting her problem upon a "really good artist." Experience dictates that some church goods house will, before moving day next month, expediently furnish the convent with what it needs. Even though these religious objects have been typed by Sr. M. B. as not "decent," justification will easily be found for re-qualifying them as "decent enough." And Sr. M. B. (who has been given the charge of getting pictures and statues) will ultimately discover she lacks the official capacity to make her judgments effective. I can, consequently, remain unimpressed in the face of requests prefaced and suffixed by such urgency of time. Urgency of this kind is the mark of a "quantitative buyer," one who asks, "How many, for how much, in how short a time?" Differentiated from him is the "qualitative buyer," a prospector who takes time to look around, persevering in his search until he eventually finds what is really appropriate.

Unless one is practical, just, and completely objective, his personal rôle (as artist, dealer, or patron) will considerably influence his point of view in trying to solve the problems involved in the making, buying and selling of objects. Unmistakably, we do, as Christians, have an obligation to search out the truth according to our various abilities, and finding even a small part of it, hand it on to others. This obligation should unite us in our common cause of developing and propagating a

better quality of religious art objects.

I am tempted to consider the rôle of the artist in this artist-dealer-patron triangle the easiest, in the sense that it is his privilege to work close to the truth. As he creates his object the fitness of his idea is tested against his materials and his tools. There is excitement and joy in watching his object take form. Aside from interruptions, he may have to instruct the public, and his chief problem, if he is a really good artist, is the financial one of selling enough of his work to make a living. Here is where the right kind of dealer can be of important service.

In an apostolic sense as well as an economic one, the dealer's rôle is an extremely important and difficult one if he accepts the full load of responsibilities it may involve. If he is to keep shop he must have objects for sale. In this respect he becomes a client searching for decent objects to distribute to his prospective buyers. This job of stocking his shelves with proper objects is exhausting of time and energy. Along with this he assumes the financial burden of purchasing articles (unless he deals with artists on the commission basis) as well as paying rent, labor bills, etc. Last, but not least, in his efforts to propagate a qualitative kind of religious art objects, he must contact the public and influence them, for their good as well as his, to purchase things appropriate to their need. This is no easy job. It involves many headaches, for he must know where to obtain what is good to have, persuade the artist to make it within a reasonable time for a fee within the price range of his customers; and then in the case of the "quantitative" customer, he must educate him into wanting it and buying it in place of something inferior. This job requires a great deal of integrity, and supplies less in the way of financial return than a shop run for customers who would be better satisfied with gaudier wares.

The patron (client) must share the Christian responsibility by encouraging the use of proper objects of religious art. He can be expected *as a Christian* to choose what is good for him to have as soon as he is convinced of its truthfulness. The job of convincing him to the truth rests with all of us whether we be artist, dealer, or patron.

Ann H. Grill
Chicago, Illinois

5

Dear Sister:

This is one of the most frustrating letters that I have ever written. Your question — and problem — is one that I would like to be able to answer glibly and solve. You see, I am a dealer in culture — books, recorded music and art. I even undertake, subtly, of course, to exert an influence on the taste of my customers and to encourage every real effort I see in them to secure good books, music or art. I do this, of course, with one eye on the cash register, but, believe me, I am quite willing to be satisfied with a minimum of profit provided I can please a customer with a good, useful and tasteful piece of merchandise and at the same time to secure a reasonable return for the producer of this worthwhile and needed object. You see, I am honestly trying to serve in a capacity which I believe is an integral part of our economic system — the middle-man. This I can do quite successfully in the area of book and recorded music. But when it comes to art I am a frustrated merchant and as confused as you — but more violent because I see that I am needed but do not know how to help.

You ask for advice. I can give you some negative advice such as to stay away from Barclay street dealers (a term generically used to cover all purveyors of plaster and sticky sentiment); turn a stony glance and a deaf ear to the many well-meaning folk who know what they like while knowing nothing about art, and who then want to give it away (the type who insist on giving

a pair of over-fed phlegmatic-appearing angels who airily hold aloft ten forty-watt bulbs); don't buy anything without a reason — anything that will be just decorative; don't be so conventional and timid as to leave nothing to the imagination or the intelligence of the viewer. On a positive level I do not know what to say to you. There should be some kind of a clearing house to act in a non-profit capacity to place the patron in connection with the artist. And there certainly should be some way that the middle-man could serve artists as he does the book publishers and the recording companies. But there isn't. Perhaps sometime a system of wholesale marketing could be devised by which the artist could place his productions in the hands of the dealer so that the dealer could have a wide selection to sell and so that the patron could select from the work of many artists. This system would provide a wider market for the artist, a profit for the service rendered by the merchant, and a satisfactory purchase by the patron.

So, at this time, I can only sympathize with you and philosophize rather than advise. I think that the best thing for you to do is to be satisfied with bare walls and empty niches for a while and to join the Catholic Art Association and to read current and back-issues of the *Quarterly* and to stand on your own feet. I realize that this may be difficult for you at this time but otherwise you will have to depend on someone else selected at random to do something that you yourself should do.

John Bennett Shaw
Tulsa Book & Record Shop
Tulsa, Oklahoma

6

A discussion of the problem of the availability and selection of proper objects by which people honor God and give praise to Our Lady and the Saints is certainly opportune and expedient. Its solution, however, it seems to me, involves a unification of purpose between those who wish to effect a change, namely, the artist and the dealer with the encouragement and cooperation of the clergy and the laity.

In a commercial and highly competitive age, a business man engaged as a dealer of religious goods can hardly afford to employ local artists to supply him with the necessary articles for his demand. The expense to the dealer in this instance is obviously too great. Some artists in this city who might wish to devote themselves to making objects of sacred art, are for the most part, working at more lucrative jobs as commercial artists of one kind or another, and only occasionally produce something useful to the dealer. The artist may price his work according to that which is just but often his lack of awareness and understanding of the relationship between the dealer and the public makes business arrangements with him impracticable.

It is true, as Sister M. B. has discovered, the market as a whole is flooded with mass-produced "religious articles" mostly of highly questionable taste, and a large section of the public sees nothing incongruous in simpering saints, neon lighted crosses, and rosaries designed more for display than for devotion. Not only do the inferior goods offer competition to merchandise that is acceptable — both spiritually and aesthetically — but its display in such vast quantities has depressed the level of taste of Catholic buyers. The elevation of the general level of taste is a problem which has met with varying degrees of success in different parts of this country. The greatest success has not been reached in the East, in spite of special efforts by several different groups.

Some of the complications of the artist and dealer would be minimized if the public would advise the dealer of its dissatisfaction in doing business with the commercialist whose primary concern is profit.

It has been our experience that some American artists are willing to loan their

work on a consignment basis, and this practice has given the public a chance to see hand-made objects. At the same time it has certainly made it easier for the dealer.

A dealer who wishes to make available devotional objects which are spiritually and aesthetically acceptable can do so in spite of difficulties of many sorts. Hand carved wooden statues of religious subjects come from abroad in large quantities. Some carvers from a variety of places in Germany and Italy produce some of our loveliest statues. One American importing firm from which we buy, tours the hill villages of Italy for the work of local artists. France sends bronzes of marvelous craftsmanship. England is distinguished in our shop for the silver work of Dunstan Pruden.

The career of Richard King of Ireland offers a helpful suggestion. This highly gifted and deeply devout young man has for some years been the official illustrator of the *Capuchin Annual,* published in Dublin by Father Senan, and so the artist is assured of a basic income. Every issue is enriched with his paintings and drawings, many of these of a religious nature. He also has time for outside work. This year we have imported the entire collection of Richard King Christmas cards which since early summer have been received most enthusiastically.

America has its own artists, and an adequate number to serve those interested in presenting their work to the public. Father Walch's work which is represented in our shop is highly commendable, plus the lovely paintings of Sister Mary of the Compassion, O.P.; M. Louise Reggio of Boston, a craftsman of distinction, offers beautiful work in silver as does Ilse von Drage of Washington. Eve Stockhold of New York produces ceramic models, plaques and statues which are a delight.

Can these people make a living by religious art alone? The answer varies with individuals, but for every artist whose talents are devoted to religious art, there are many others who must earn a living by other means, and occasionally produce an object of sacred art. This brings us to public demand.

In many instances the public's taste has to be considered. However, it is reasonable to expect that the public cannot know what it has not seen. Most people do not like inferior things if they have an opportunity to see that which is finer and more suitable. There is no question in my mind that Catholic people wish to decorate their churches, convents and homes in a manner worthy of the dwelling place of Our Lord. Those who are aware of this must, if their occupation is presenting religious goods to the public, offer only that which is proper, dignified and elevating and must make it clear by their merchandise that they do not wish to deceive those who would be selective. By offering the public an honest piece of work, they become selective, when for example, they wish to acquire a crucifix by which their children will learn the way of the cross.

Let artist, dealer and laity unite to produce and present work which becomes our heritage.

Jane E. Murphy
Catholic Library Guild
Boston, Massachusetts

7

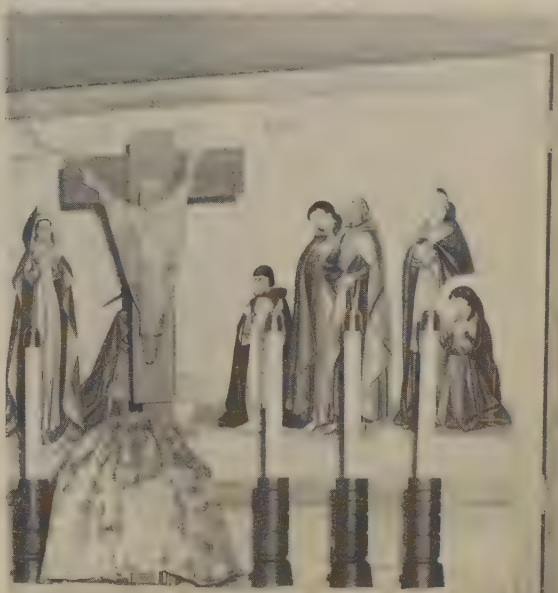
Briefly, 1) The questioner has been given a responsibility; 2) this responsibility involves getting pictures and statues for a new convent; and 3) local dealers have been tried and found inadequate. . . . How to get pictures and statues ("good ones") soon for there is not "much time or money to spend."

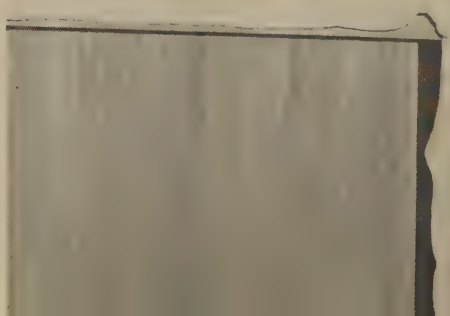
1) Responsibility implies a certain authority, and in order to use this authority to the greatest good this responsibility also demands an enrichment of one's knowledge. The writer, therefore, should be acquainted with principles of art in order

Local ministers, businessmen and high school students joined forces in making and setting up this display in front of the Court House in Chandler, Oklahoma. At the request of the Chamber of Commerce, Father John L. Walch designed the community project to put Christ back into Christmas.

Below: Section of the chapel in the Calvert Club of the University of Chicago, of which Father Joseph Connerton is chaplain. Sister Mary of the Compassion, O.P., was commissioned to paint the reredos, and Studio Angelico to make the candlesticks. The crucifix on the altar, and the ceramic figure of St. Thomas *(lower left)* in the Calvert Club Library, are the work of Carl W. Merschel. *Photographs by Stephen Lewellyn*

Call Corporation recently commissioned
s Adé de Béthune to design a cross-stitch
donna and other religious embroidery
erns now published as hot iron transfers.





Saint Gregory is shown here laboring for the Church. As he sits at his desk writing under the inspiration of the divine Spirit, he still retains the upright position of his authority on the elevated chair of St. Peter. This beautiful miniature, painted in the 12th century by a monk of Weingarten Abbey, and reproduced by courtesy of the Art Institute of Chicago, is the subject of the Student Section discussion on page 38.

to guide her choice in the selection of statues and paintings ("good ones") and further should re-examine the use of the rooms where these paintings and statues will be placed.

2) Convent rooms have different functions: public (parlor), communal (the chapel, refectory), and private (the cells). The art in each room should make evident the purpose of the room. Considering the sacramental use of art, the paintings should suggest and deepen the everyday life spent in these surroundings. The iconography in the refectory should reflect the sacramental character of breaking bread together, and be so fitted for the refectory that it would seem out of place in the hallway or cellar.

3) Enough has been said and written damning the dealers, too little damning the compromising artist and the illiterate patron. Commenting on the recent Holy Office directive, the *Osservatore Romano* describes the prevalence of bad art in our churches (and by extension our convents, rectories, and homes) as due to "ignorance, luxury, and poverty." Not having much "time or money to spare" suggests a certain impatience that cheap good art is not readily available. Perhaps the writer and her community should reflect on the beauty of poverty — poverty willingly accepted and manifesting itself in simplicity. The disastrous alternative of this is the attempt to duplicate in inferior materials the effects of wealth and elaboration with a poverty of funds. The art, good or bad in the convent, will influence the community. Therefore, time and thought should be given to the form of art the community needs as part of its spiritual formation. No time to spare is a poor excuse. As for material poverty, let the writer use the few funds the community has allocated to purchase only one original crucifix or painting. The simplicity of the convent walls may be enriched with boldly painted texts (for the refectory "they knew Him in the breaking of the bread"). The community could also design and appliqué symbols on a burlap hanging or perhaps borrow original works for the time being.

Unlike the bourgeois convent with ostentatious decorating of each stair landing with plaster statues on pedestal — plus doilies and potted ferns — or cluttering the walls with sepia prints of the sensual Renaissance masters — this new convent will love simplicity, and in poverty will pray and prepare for the reception of original works of art which bespeak Christ in our own day.

Robert E. Rambusch
Rambusch Decorating Co.
New York, N. Y.

8

It seems to me that one way of solving this problem is too often neglected — the creation of some of our own religious art out of the materials at hand. This is, of course, time-consuming, but we must reconcile ourselves to some loss of time in any case. And in this way, too, one is able to stave off the type of donors of which the questioner has a well-founded dread — by cheerfully and tactfully informing them that "we are going to make our own things."

The other objection which might be made to this plan is that the average Christian lacks enough talent and training to produce the things needed. But this objection is vitiated by the solid working-principles upon which we can proceed in such a crisis: 1) God has given to everyone, as part of his human equipment, the urge and *some ability* to make good things; 2) the Christian character of the things made, springs much more from a fully lived Christian life than it does from formal art study or talent; 3) that the things so made are much more pleasing to God, and at once better Christian art than the mass-produced pseudo-Christian objects usually available.

We know, from experience, that all this is sound and true. It is surprising what can

be done with wood and cloth and paper and paint and the simplest tools by the most ordinary people who are, at the same time, inspired by 1) the spirit of the liturgy, 2) the normal sense of Christian adventure extended over the field of making things, and 3) the necessity for making Christianity visible in material things ourselves.

Of course, this solution may not be practical in one sense (or in several) for the convent-community in question. But it is worth consideration because it *is* preeminently practical in the sense that it is derived from principles which are themselves practical and Christian. It is better, after all, to have an honest wooden cross made by an honest carpenter than to have a sham crucifix. And are statues — *if we can have nothing but bad ones* — really indispensable? A convent is not a studio, but we at Happy Acres, for instance, have preferred appliquéd drapes, simple and of our own making, to the sickly features of a Virgin-piece, which is the exact expression of a society grown spiritually anemic, and we would rather have an arrangement of real wheat and a well-lettered text than an insipid representation of the Eucharistic Christ for Corpus Christi. The making of these things, is, in itself, a spiritual adventure. And perhaps this is how the problem will be solved after all. More and more families (and may we not also hope, more and more convent-families?) are discovering how to produce their own Christian art; these ideas are coming from a more deeply lived liturgical life and from the exercise and consequent growth of all our human powers which necessarily attend an integrated way of Christian living.

This seems to me to go directly to the roots of the general problem as well — artist, dealer and patron relationships — which is the deeper subject of this symposium. The solution for this is the solution of vocation: a sense of the apostolic function and obligations inherent in the professions. But this is a revolution, the Christian revolution of consciences, which will only be begun by a return to Christian principles on the part of *all* of us. And in this, the first resolution to make is the one against compromise. The second is the will to discover solutions to this problem through an exercise and development of our own God-given creativeness.

It cannot be said too often: this creativeness is a common gift. Of course, there are degrees of gifts and different kinds of creative work, but that does not alter the first principle. Why, when we are considering religious art, must we so often think *exclusively* in terms of sculpture? There is a vast range of materials and techniques for creative religious expression — the importance of this consideration lies in the fact that many of these other materials and techniques may be used more commonly and more easily. We, at the Studio, have discovered, for instance, what can be done with threads and cloth along these lines, using techniques and tools and materials which are adaptable to the creative religious expression of almost everyone.

Beyond these considerations, I think it remains to be said that an application of the following simple principles would go very far in solving the general problem of artist, dealer and patron relationships in Christian terms: 1) the elimination of profit *as a motive* in business; 2) a return to the small Christian workshop plan in which artists and craftsmen could live their professions as Christian vocations; 3) the encouragement of such workshops by buyers who would patronize such establishments, not only for what they have to offer, but on principle; 4) the formation of artists and craftsmen themselves as *Christian business people* who would "baptize" business as well as art.

Eileen Niemeier
Happy Acres
Handweaving Studio
Loveland, Ohio

9

I wish tact did not use so many words: indeed, I know no way to tell grim truths gently in two typewritten pages.

Excuse my shortness — it is of space, not of temper.

"Is there any reason why the dealers couldn't make a living if they did (hire some really good artists to work for them)?"

No really good artist will work for a church goods dealer. Dealers are merchants, and merchants are in business to make profits. Be not deceived: neon halos are not marketed for the glory of God, even a church goods dealer cannot serve God and money; no dedication can accomplish this, and if he knows much about art, he will know also that he cannot serve even art and money.

"Should I turn directly to the artists themselves?"

While unusual, the thought is not rash. An artist makes art; a dealer makes deals.

"How does one go about that?"

Find out who the good artists of the vicinity are. Your nearest art museum will know the names of some. Write, call, or visit them, and tell them how much you want to pay. If this fails, you might contact the nearest art school. Offer a small prize for a statue of St. Paul or whatever you need, or commission an advanced student to do the work. Your statue will not look like a copied Michaelangelo: it is not to be installed in the Sistine Chapel either.

In the meantime, have some drawings made by six or seven year old children. Read the story of the Annunciation and let them draw it. You will have some lively and vivid works of art that will come closer to the spirit of truth than anything the shops sell.

"What do you advise?"

Rarely does a graduate of a parochial school become a competent artist. Before they pass eighth grade, the art sense of our children is supplanted by simpering heads, clouds, and roses, the unholy cards that tell lies, by hymns that preserve each shred of doctrine in heavy syrup. I cannot stress this point too strongly: both the Catholic artist and the Catholic market are destroyed in Catholic grade schools.

I think it not by chance that most of the better Catholic art, literature, and music in this country is made by converts, nor yet that so large a part of the genius that emerges from parochial schools makes an exit also from the Church. Our Catholic schools destroy good taste in pious children; they diminish love of piety in children possessing unconquerable good taste.

When you find a good artist, invite him to speak bfeore parish groups. You must sound the trumpet; he must disenthrall the congregation by explaining that religious art is not dogma: it must be judged by reason, not accepted on faith.

A well-publicized exhibition of religious art would draw entries from more good artists than you might imagine.

Pray more, Sr. M. B., and do without so much art. An empty niche tells no lie, rather it reminds us that we are still awaiting the perfect day, the day Christ's Mystical Body will be complete and all the still-empty thrones of heaven filled.

Harriett Rex Smith
Valpraiso, Indiana

Once the fine arts have "freed" themselves from all higher supervision, they become susceptible to the control of those impulses and desires of the "audience" which it is their true function to guide. . . . Hence temples and places of worship are filled with objects which do not so much direct phantasy into truly religious channels as distort religion in such a way as to correspond to the unguided phantasies of the worshippers. — *John Wild*

STUDENT SECTION

UNDERSTANDING THE ART OF BOOK ILLUSTRATION

MINIATURE: ST. GREGORY WRITING

(Picture on page 34)

The Handbook of the Buckingham Medieval Collection of the Art Institute of Chicago (945) offers the following information about this miniature:

St. Gregory writing *(recto)*

Vellum. Probably from a lost codex with the life of St. Gregory. 11¾" h., 9⅛" w.

Southern Germany. Scriptorium of Weingarten Abbey.

Late 12th century.

We found a fuller explanation of this concise information to be helpful in understanding and judging how the miniature is so highly commendable in view of its material, efficient and final causes.

CODEX — A book made up of separate pages bound together (different from the continuous manuscript scroll)

MINIATURE — A word derived from *minium,* the red oxide of lead, or vermillion, which was the dominant pigment in illumination. (The term did not originally signify size, as it does today.) This granular powder, *minium,* was mixed with a binder to make it adhere to the writing or painting surface. (In this painting the artist has used, in addition to the brighter red, a pigment of duller red — of terra cotta color — a dull below-middle-value green, and yellow ochre.)

VELLUM — The name *vellum* (strictly applicable only to calf-skin) is generally given to any moderately good skin (goat, calf, asses, or sheep) prepared for writing or printing on. A pounce of pumice stone was used to condition the page for painting or lettering on its surface, removing the excess natural oil of the skin and smoothing down its blemishes. The flesh side of the skin, rather than the hair side, was a smoother surface and needed less conditioning. During the process of painting or lettering, mistakes were corrected by scraping with a sharp knife. (In the miniature, see the tool in St. Gregory's left hand.)

In Chapter 157, "How you must do miniature painting," *The Book of the Art of Cennino Cennini,* (15th century) gives the following advice:

> First, if you would paint miniatures, you must draw, with a leaden stylus, figures, foliage, letters, or whatever you please, on parchment . . . then, with a pen, you must make the delicate permanent outline of what you have designed. Then you must have a paint that is a sort of gesso, called asiso, and it is made in this manner: namely, a little gesso sottile (plaster of Paris, completely slaked so it is as soft as silk) and a little biacca (white lead); never more of this than equals a third part of the gesso. Then take a little candy (rock sugar), less than the biacca; grind these ingredients very finely with clear water, collect them together and let them dry without sun.

The unknown monk of the Scriptorium of Weingarten Abbey understood and used his materials very well. This late 12th century miniature is still in quite good condition. The vellum itself must have been softened and prepared for painting with exceedingly great care. Our present-day preparation of vellum through application of various chemicals does not give the quality of texture obtained by this older hand process. As regards the painting, the pigment which fills in areas outlined in black has flaked off only in a few places. The black outlines of the drawing are skillfully but freely drawn. It is probable that this outlining was done after the color areas were laid in.

In making this painting the artist was chiefly concerned with showing St. Gregory, by giving information of what

St. Gregory had done in his work for the Church. During the Middle Ages when "reading was reserved to few" the illustrations accompanying the text were for the average man the more practical source of information. The throne chair on which St. Gregory is seated marks him as a pope. The chair carries a double symbol here, that of authority as well as that of teaching. We know that St. Gregory through his writings and his preachings (*Dialogues* of St. Gregory, etc.) has been given the title of Doctor of the Church. The dove perched on his shoulder indicates that his writings were divinely inspired. What looks like a lectern standing on St. Gregory's left, may seem to be a sign of his preaching. It is, in fact, his writing desk, raised so that he may be shown writing, yet not bent over, but in the upright position of authority. In his right hand, he holds a pen cut from the stripped quill of a big goose wing feather, and in his left, a knife used for sharpening pens probably as well as scraping, burnishing, etc., which holds down the vellum upon which he writes — or perhaps records some of the notes of the Gregorian chant which he taught the schola. The two small medallions in the two bottom corners of the border possibly indicate Gregory in his offices of Abbot and Cardinal before he was forced to accept the high office of Pope.

Although the artist was not primarily interested in displaying his skill, this miniature does present a decorative as well as an informative page. Starting with the rectangular page, a border marks off and frames the central figure, St. Gregory. The drapery hanging in swag arrangement above his head serves further to direct our attention to the subject who sits in a formal pose, a combination of the Byzantine and the Gothic style. In spite of the formality of the pose the feeling is not a static one. The eye of the observer travels around on the flowing lines of St. Gregory's robes, the folds in the drapery hanging over the lectern, and in the swag overhead. The pattern on the steps below the chair, as well as the inclined arrangement of the foot stool, leads the eye along the patterned support of the lectern. The border, enriched with an organized variety of foliage, causes the eye to travel around the rectangular frame inside the page. The medallions serve to slow down the movement of the eye. The combination of angular shapes and lines with curved and rounded ones makes for a delightfully satisfying movement throughout the page. The arrangement of the various spots of red, yellow ochre, and green gives a feeling of spontaneity which is controlled by the delicate black lines skillfully and freely drawn.

In summary, 1) *Final cause:* the artist has faithfully disciplined himself to his purpose of illustrating the information about St. Gregory.

2) *Material cause:* the vellum and pigment were carefully prepared and the design well adapted to the materials. We can be glad that such durable materials were used so as to retain for us this record of medieval painting.

3) *Efficient cause:* the artist has used his tools skillfully for the good of the work to be done and not with desire for showiness. We sense his spiritual convictions through the kind of job he did.

4) *Formal cause:* the miniature shows a good quality of decorative design. It has a stylized but unsophisticated character. Lines and color are used effectively as important organizing means. The movement of the eye through the various parts of the page shows how well the details have been subordinated in the composition of the whole.

Prepared by the Philosophy of Art Class.
Barat College, Lake Forest, Illinois.

We cannot be surprised that our approach to art breaks down when we reach those normal periods when artists only very rarely signed their names, and nobody wrote their biographies. — A. K. Coomaraswamy

THE BEAUTY & FRAILTY OF CREATION

With great simplicity and clarity, St. John Chrysostom in his Homilies on the Statues, IX and X, *demonstrates the sacramental character of the material universe. The translation from the original was made for us by Walter Shewring, author of* Art in Christian Philosophy.

We were asking the other day why the Scriptures were given us so late in time. It was not in Adam's days, or Noah's, or Abraham's; it was in Moses' days that this book of Genesis was given to mankind; and I hear many people complain that if it was good for us, it should have been given at the beginning, and if not good for us, then it never should have been given at all. The argument is a lame one. If, sooner or later, a thing will be good for us, it is still not bound to be given from the first; if a thing has been given us at the beginning, we are still not bound to keep it later. Milk is a good thing, but it is not given us all through our lives, only when we are children; solid food is a good thing, but we are never offered it at the start, only when we are past our infancy. Or again, though summer is good for us, it is not with us all the year round: though winter has its benefits, it in its turn passes. If, then, we are asked, "Are not the Scriptures good for us?" we shall answer, "Extremely good, extremely necessary." If we are asked again, "Why, then, were they not given at the beginning?" we shall answer, "Because it was not through books but through things that God intended to teach mankind." How through things? Through the created world itself.

This was the theme the Apostle took up in his argument with the Gentiles. They contended that they had not received the knowledge of God from the Scriptures at the beginning. Observe his answer. He had said that "God's wrath is revealed from heaven against the ungodliness and unrighteousness of men who hold the truth in unrighteousness."[1] Here he foresaw the question which many bring against him: How did the Gentiles know God's truth? Accordingly he advanced the answer: "Because what may be known of God is manifest among them." In what way manifest? How could they come to a knowledge of God? Who was their guide? Explain. "God himself," says Paul, "made it manifest." But how? What prophet, what evangelist, what teacher did he send forth, since the Scriptures did not as yet exist? "From the world's foundation," he replies, "the invisible things of God, his eternal power and godhead, have been seen and made known through created things."

Let me interpret this. God set the created world before all men's eyes that they might infer the artist from his works; as another text says, "Through the majesty and the beauty of things created, the begetter of them is made visible by analogy."[2] When you see that majesty, venerate the power of the maker. When you see that beauty, regard with awe the skill of the fashioner.

In the same sense the Prophet says: "The heavens declare the glory of God."[3] How do they declare it? With no voice, no lips, no tongue, how do they declare it? By the very sight of themselves. When a man sees their beauty, their vastness and loftiness, their order and pattern, their continuance through age after age, it is as though he heard a voice; the vision enlightens him and he worships the maker of a fabric so bewilderingly beautiful. The heavens are speechless, yet clear as a trumpet there comes from the sight of them a voice that instructs us not through the hearing but through the vision, a trustier and sharper sense. Had that instruction

[1] Rom. 1:18-20.
[2] Wisd. 13:5.
[3] Ps. 18:2.

come through books and writing, the lettered man would have read the message but the unlettered would have gone away unbenefited unless he could find someone else to help him out; the rich man would have bought the book, the poor would have been debarred from getting it. Again, only one who knew the language this writing was couched in could have understood the contents; Scythians, barbarians, Indians, Egyptians, all who did not possess that tongue would have departed, none the wiser. But about the heavens no such objection holds; Scythian and barbarian, Indian and Egyptian, every human being who treads the earth at all can hear this voice which reaches our minds through the eye and not the ear. Again, the apprehension of visible things does not differ from man to man like the apprehension of languages; it is one and the same for all. Poor and rich, simple and sage may look at this book together, and whatever part of the world a man comes to, he has only to gaze up at the sky to get learning enough from what he sees there. The Prophet himself alludes to this, and shows that the voice of the created world is intelligible to barbarians and Greeks and mankind at large: "There is no speech or language wherein their voice is not heard!"[4] He means that there is no tribe or tongue that cannot interpret this utterance: it is a kind of speech that may be listened to by everyone — and not the speech of the heavens alone but the speech of day and night. How of these? The heavens have visible beauty and vastness to astonish the beholder and move him to awe of the creator, but what things of the same kind have day and night to show us? The things they have are not of the same kind; they are different but no less wonderful — I mean their symmetry and their exquisite proportioning. When you consider how they divide the whole year between them, measuring out all that wide expanse of time as it were with scale and balance, you cannot but reverence their ordainer. Think of sisters sharing their father's inheritance, in all affection, without a moment's bickering; such are day and night, who have portioned out the year so evenly and equitably, keeping their proper boundaries and never trespassing on each other. So many generations have passed, yet never has there been a long day in winter or a long night in summer; throughout all this long succession the one has never taken advantage of the other, not for a brief space even, not for half an hour, not for the twinkling of an eye.

With such thoughts as these, in wonder at that symmetry, the Psalmist cried out, "Night unto night showeth knowledge." Here is matter for meditation which will fill you also with awe for him who from the beginning assigned those inviolable bounds. And here is a message for the covetous, for those who long for each other's goods: let them find a model in the equity of day and night. Here is a message for those who are proud and puffed up, who will not let others share their privileges. Day gives place to night, it does not encroach; will you for ever enjoy a prerogative and not consent to give your brethren a share in it?

If, then, some pagan says that the universe is self-made and self-existent, question him thus. If the slight frame of our small body, though assisted by medicines and by the physician's skill, by the governing soul within it, by many-sided wisdom and other aids beyond counting — if even so it cannot always remain well-ordered, but easily decays and perishes because order within it has been broken, what then of this great universe, bearing the mass of so many bodies and framed of the same elements as ourselves? How could it have remained these numberless years undisordered without the aid of infinite providence? It would be against all reason that while men's bodies survive with difficulty, in spite of conscious care both inward and outward, yet this vast universe unaided by any conscious care should through all these

[4] Ps. 18:4.

ages have suffered no such fate as our bodies. How comes it that none of these elements has ever transgressed its bounds and consumed the others? Who conjoined them from the beginning, who bound them and curbed them, who has controlled them through all this time? If the frame of the universe were simple and uniform, the thing would be less impossible; but given the opposition of elements from the first, who is so foolish as to suppose that they would have come together with none to join them and remained together for ever after? We human beings are often at variance with one another, not by nature but by our own choice, yet when we are out of sympathy and at variance we are not likely to be reconciled of our own free will, rather we need some other who will bring us together and who after that will bind us further and persuade us to remain at peace and not break away again. The elements of the universe have neither reason nor perception; by nature they are opposed and at odds, yet they have come together, been reconciled and remained so. How could this be if there were not some ineffable power which united them in the first place and maintained them so bound for ever after?

You know how the human body, when once the soul has left it, begins to decay, to corrupt, to perish, while each of its elements returns to its own place. Surely the same fate would have overtaken the visible world if an ever-guiding power had not tended it with a special care? A ship with no steersman cannot last long, it will soon founder; how could the universe have lasted thus long pilotless? To keep to this simple comparison, think of the world as a ship, the earth as the keel below, the sky as the sails, mankind as the passengers, the void beneath as the ocean; how has there been all this while no shipwreck? Leave a ship one day without a crew and steersman, and you will see it go down soon enough; yet no such thing has befallen the world throughout all its five thousand years and more. But why speak of a ship? If a man puts up a small hut in his vineyard and leaves it uncared for when the vintage is over, as like as not it will not stay there two days; earlier than that it will come to pieces and fall. There, then, you have a mere hut unable to stand without someone to look after it; here you have this majestic structure, so beautiful and so overwhelming, the laws of night and day, the interchanging dance of the seasons, the subtle and varied course of nature by land and sea, in atmosphere and in sky, in things growing, in creatures flying and swimming, walking and creeping, in mankind itself, nobler than all the rest — how could all this have continued so long unerringly without some providence for guide? Think too of meadows and gardens, flowers of all kinds, plants with their uses and variety, the fragrance of them, the shapes, the patterns, the very names; trees bearing fruit or bearing none; mines in the earth; sea-beasts and land-beasts, creatures that swim and those that fly; hills, dales and woodlands; the meadow here, the meadow aloft — for earth has its meadow and so has the sky, with the flowery pattern of the stars; there is the rose beneath, the rainbow above. Shall I show you the meadow of birds as well? Look at all birds of crimson feather, look at the peacock's plumage, gorgeous beyond all gorgeous dyes.

Consider the beauty of the sky, how long it has remained undimmed, as radiant and as glittering as if it had been made today. Consider the freshness of the earth, the perennial and inexhausted fertility of its womb. Consider the water-springs, gushing forth now after ceaseless flowing both day and night since their creation. Consider the sea, gathering so many rivers into itself yet never exceeding its bounds. But why still pursue what eludes our grasp? Enough to repeat of any of these things: "How wonderful are thy works, O Lord! In wisdom has thou made them all!"[5]

[5] Ps. 103:24.

But what sophistry do our unbelievers find when we put all such things before them — the vastness and beauty of creation, the overflowing richness of nature? "This is our very complaint," they say, "this vastness and beauty of God's world; if he had not made it so vast and beautiful, we should never have deified it. As it is, awed by its vastness and overwhelmed by its beauty, we have held it to be a god." But that argument, too, is idle. Neither size nor beauty is the cause of their impiety, only their own folly; and the proof of this is in ourselves, who have never gone thus astray. Why have not we, too, made a god of the universe? Do we not look at it with the same human eyes? Do we not receive the same benefits from creation? Have we not the same kind of soul, the same kind of body? Do we not tread the same ground? Why, then, has neither size nor beauty ever won us to beliefs like theirs? This makes the case plain enough, but there is more besides. If beauty outside them, not folly within them, has led them to deify, how is it that they have come to worship crocodile, ape and dog, the most ignoble of beasts?[6] Truly, "they have become vain in their thoughts, and their foolish heart has been darkened. Thinking to be wise, they have become foolish."[7] But, once more, this is not our only answer; there is more again.

God himself from the first foresaw these things, and in his wisdom removed that plea. He made the visible world not only majestic, not only wonderful, but at the same time vulnerable and corruptible. He placed in it many evidences of frailty, and did with the universe what he did with the Apostles. What did he do with the Apostles? Since they performed so many great signs and amazing wonders, he allowed them also to be continually scourged, hounded from place to place, confined in prison, subject to bodily weaknesses, tried by constant afflictions, so that the splendor of their miracles should not cause men to think them gods. After granting them such high favors, he left them with mortal bodies, often with sickly bodies; he kept their weakness unchanged to bear witness that they were only men.

This assertion is not mine, it is that of St. Paul. "Even though I should wish to boast," he says, "it would not be folly in me, but I forbear, lest any man in judging of me should go beyond what he sees in me or hears from me."[8] And then elsewhere: "We keep this treasure in earthen vessels."[9] What are the earthen vessels? Our fragile mortal bodies. Just as an earthen vessel is fashioned from clay through fire, so the body of these saints is an earthen vessel, clay by nature but energized by the spiritual fire. But why has God stored this treasure, this abundance of spiritual gifts, in a mortal and corruptible body? That the supremacy of power may be God's, not ours. When you see the Apostles raising the dead, yet themselves ailing and powerless to shed their infirmities, you will know beyond doubt that the raising of the dead came not from the power of any Apostle but from the operation of the Spirit. That, in fact, they were often ill you may learn from Paul writing to Timothy: "Take a little wine for thy stomach's sake and thine frequent infirmities."[10] And again, of another holy man: "I left Trophimus at Miletus, ill";[11] and in the Epistle to the Philippians: "Epaphroditus has been ill, wellnigh dead."[12] For if in spite of such things there were still those who thought them gods and prepared to sacrifice to them, who said "The gods have come down to us in men's likeness"[13] — then without such things what excess of impiety might not men have run into when they saw the miracles as they did? Lest the miracles should mislead, lest the Apostles should be thought gods, God

[6] "Considered in itself, anything whatever is noble; but it may be called ignoble in contrast with what is nobler." St. Thomas, *C.G.*, I, 70.
[7] Rom. 1:21, 22.
[8] 2 Cor. 12:6. [9] 2 Cor. 4:7. [10] 1 Tim. 5:23. [11] 2 Tim. 4:20. [12] Phil. 2:25. [13] Acts 14:11.

allowed their frames to remain feeble and countenanced those repeated trials. It is in a similar manner that he has acted with the created world. He has made it vast and beautiful; he has also made it corruptible.

And both these things the Scriptures expound to us. One passage describes the beauty of the sky: "The heavens declare the glory of God";[14] and again, "Who has set the sky there like a vault, and stretched it like a tent over the earth";[15] and again, "Who holds the circle of heaven."[16] But another passage warns us that for all its vastness and loveliness it is also corruptible. "Thou, Lord, in the beginning didst lay the foundations of the earth, and the heavens are the works of thy hands; they shall perish, but thou remainest; and they shall all grow old like a garment, and as a vesture shalt thou fold them up, and they shall be changed."[17]

Again, David says of the sun: "He is like a bridegroom coming forth from his chamber; he shall rejoice like a giant to run his course."[18] You see how he brings before you the greatness and splendor of the sun. Like a bridegroom issuing from his wedding chamber, the sun sends forth his rays at dawn, streaking the sky with gorgeous saffron, crimsoning the clouds, then running unconfined all day long, unchecked in his course by any hindrance. So grand, so magnificent is the sun. Now turn to the evidence of his frailty. That, too, the wise man points out to us: "What is brighter than the sun? yet he suffers eclipse."[19] Nor does this alone betray his weakness; when clouds gather, too, and one of them passes under him, though he still sends out his beams, for all his endeavors he often cannot break through the cloud beneath; the vapor is too dense and will not give him passage. Again, you may say that the sun has vigor enough to make seeds grow, yet he cannot do so by himself — he needs help from soil and dew, rain and wind and favoring season; without all these, the sun's aid is idle.

The dependence on others to gain one's ends is something less than godlike. God is above all things self-sufficient. Far different was his way of bringing forth crops from the earth; he commanded only, and all things grew. Not the nature of the elements but God's command is the cause of all things — in proof of this, remember that he brought those very elements from nothingness into being and that he sent down unaided the manna for the Jews: "He gave them bread from heaven."[20] But why say that to bring the fruits of the earth to ripening, the sun depends upon other elements? For his own maintenance he needs the assistance of many things and is not sufficient to himself. To pursue his course he needs the sky like a firm surface underneath him; to reveal himself he needs a pure and rarefied atmosphere, for if that thickens he cannot display his light. That he may not be unbearable to the world and may not burn everything up, he needs the aid of coolness and moisture. Since, therefore, other things either thwart him — as clouds and walls do — or other bodies that intercept his light or counter his excess — as dew or spring water, or cool air — how could he be a god? God must be independent, in need of nothing, the source of all good to all, hindered by none. It is thus that Paul and the prophets speak of God. Jeremias says (speaking in the person of God himself): "I fill heaven and earth, saith the Lord;" and again, "Am I a God nigh at hand, and not a God afar off?"[21] Again, David says: "Thou art my Lord, for thou hast no need of good things of mine."[22] And Paul, declaring God's independence and showing that to him in a special manner it belongs to provide all things for all, without standing in need of anything himself — Paul says somewhat thus: "God who made heaven and earth and sea, who himself needs nothing but

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[14] Ps. 18:2. [15] Is. 40:22.
[16] Eccli. 43:13. [17] Ps. 101:26-27.
[18] Ps. 18:6. [19] Eccli. 17:31. [20] Ps. 77:24.
[21] Jer. 23:24. [22] Ps. 15:2.

gives life and breath and all things to all."[23]

And here we might consider other parts of the universe, sky and air, earth and sea; we might show their insufficiency also, and how each needs its neighbor's help or else is destroyed or marred. The earth, for example, if left unvisited by the water springs and the moisture infused from sea and river, is soon dried up and ruined. And the other elements need each other — the air needs the sun no less than the sun the air. But not to prolong this discourse, I may rest content to have given already sufficient food for thought to those of good will. For if the sun, the most wonderful thing in all creation, has been shown to be so insufficient and so dependent, how much more the other parts of the universe! Leaving much, then, for the studious to consider, I myself will speak to you from the Scriptures again, showing that not only the sun but the whole visible world is corruptible.

Since the elements enfeeble each other, since the sun's power is checked by increasing cold and the cold in turn is nullified by reviving heat, since the elements bring about contrary qualities and dispositions in each other and have them brought about in themselves — all this clearly proves great corruptibility and shows that all visible things are bodily things. But these matters are over-subtle for my simplicity; let me lead you, then, to the sweet fountain of the Scriptures and soothe your ears there. I will not speak now of heaven and earth separately; I will show you how the Apostle writes in the same way about the whole universe and says plainly that all creation is now in bondage to corruption, and why it is so. He has just said: "The sufferings of this present time are not worthy to be compared with the glory that shall be revealed in us." Then he continues: "For the expectancy of created things waits for the manifestation of the sons of God. For creation has been made subject to vanity, not willingly, but through him who made it subject, in hope!"[24] What he means is this: creation has been made corruptible — "has been made subject to vanity" — but it has been made so at the command of God. And again, God commanded so for the sake of mankind; the dwelling place of corruptible man must itself be corruptible; corruptible bodies were not to make their home in an incorruptible world. Nevertheless, says Paul, it will not always be so. "The created world also shall be delivered from the servitude of corruption." Then, to show when and for whose sake, he adds: "to share in the glorious liberty of the sons of God." When we rise again, he means, when we put on incorruptible bodies, then the bodily frame of sky and earth also, and of the whole creation, will be incorruptible, undefiled.

When you see the sun rising, therefore, venerate his Creator. When you see the sun languishing and eclipsed, understand the frailty of his nature and do not worship him as a god. And God has not only implanted such tokens of frailty in these parts of his creation; he has also bidden his human servants to lay commands upon them, so that if sight of them leaves you unconvinced of their subject condition, you may learn from the men who commanded them that all these things are your fellow-servants. So Joshua the son of Nave said: "Let the sun stand still in Gabaon, and the moon over against the valley of Ajalon."[25] The prophet Isaias, too, made the sun retrace his steps in the reign of Hezechias;[26] Moses gave his commands to air and sea, earth and rocks;[27] Elisaeus changed the nature of the waters;[28] the three children triumphed over the fire.[29] Thus God has made double provision for us; he uses the beauty of the elements to lead us to knowledge of his divinity; he uses their frailty to forbid us to fall into worship of them.

[23] Acts 17:24-25. [24] Rom. 8:18-21.
[25] Jos. 10:12. [26] Is. 38:8. [27] Ex. 7-10, 14, 17.
[28] 4 Kgs. 2. [29] Dan. 3.

HONORING MARY WITH GOD'S ARTISTRY

In this season of garden planning and seed catalogs, Mr. Stokes reminds us that a garden can be a fertile Christian apostolate and a special means of honoring Our Lady. The project, called Mary's Gardens, *was begun to bring men closer to the earth where they can observe the blight of Adam's curse each autumn and the forecast of our common glorious resurrection each spring. Here Mr. Stokes describes the purpose and plan of such a garden.*

By John S. Stokes, Jr.

Let us dedicate our garden to Mary!

The final cause of the garden will be the greater glory of God, the honor of Our Lady, the service of our neighbor, and our sanctification — as distinct from the usual secular goal of delightful garden appearance, effect or "pictures" intended only for the pleasure of the observer.

The material cause of the garden will consist entirely or predominantly of flowers and plants associated with Our Lady in ages-old popular religious tradition.

And we, the efficient cause, the garden stewards, will undertake our labor prayerfully, zealously and with a willingness to make sacrifices — instead of with a view only to the most pleasing effect with the least work.

As a whole and in its parts Our Lady's Garden is to convey the profound sense of love and devotion which centuries ago prompted Christian peoples to associate certain flowers with her: both in the exalted manner in which the Madonna Lily *(Lilium candidum)* was conceived to symbolize the purity of her body and soul after her Assumption into heaven; and also in the intimacy with which she was recalled in the familiar, every-day aspects of her life, as attested by flowers such as Our Lady's Thimble *(Campanula rotundifolia)* and Our Lady's Cushion *(Armeria maritima).*

Just as Mary is the way to Christ, so, too, is the beauty of her garden to lead souls to contemplation of God's beauty. To this end we are to employ in the design of Our Lady's garden the principles of beauty set forth as norms in the composition of works of art by the theologians of the Church: namely, *integrity, proportion* and *clarity.*

Integrity

The first means to garden integrity is the selection and the enclosure of the garden site. The site itself must meet plant cultural requirements of sun and moisture. A suitable enclosure can be developed from walls, fences, hedges, trees, shrubs, etc. It should give the garden a definite, distinct, self-contained form in relation to its surroundings; yet at the same time it is to permit and enhance the view of the garden from our own and our neighbors' windows, doors and porches. The enclosure is also to serve as a frame or background for the garden plants and blooms.

A second means to garden integrity is the selection of major and minor axes which establish the over-all divisions and parts of the garden space within which the bed and planting arrangements are subsequently to be worked out. Such axes are usually defined at each end by suitable objects, such as a doorway, gate or terrace of the house on the one hand, and garden furniture, pools, statuary, trees or shrubs on the other.

A third means to garden integrity is the establishment of a focal point or center of interest in relation to which the garden beds and plants are to be ordered. Such a focal point can be either terminal: at the end of a major axis, or central: at the intersection of two axes. A statue or shrine of

Our Lady is a fitting terminal focal point. On the other hand, a pool or fountain or statue which can be viewed favorably from all sides is suitable for a central as well as a terminal location.

In the garden, the focal point is the center and essence of its integrity and being

— as is the heart in the body, the hearth in the home, the altar in the church, and the Church in the world. Before original sin, the First Garden was comprised of the Central Tree and the Four Rivers, with no enclosure or boundary; afterwards it was enclosed by the fiery circle of flaming swords of the Cherubim to protect its treasures from fallen and unredeemed man. In Our Lady's garden, Mary, Mediatrix of all grace, is the center and "Tree of Life." Her garden, too, is a "Garden Enclosed," but its enclosing circle is broken by the entrance or gate . . . through which redeemed man is invited to proceed to the Center; and through which he goes out to the world, restoring all things in Christ.

Proportion

While the establishment of garden integrity is largely an ordering of line and space in terms of a given site, the composition of a proportioned, harmonious and fit bed and planting arrangement within the basic plan requires an intimate knowledge of the characteristics of the individual flowers of Our Lady.

Many flowers were associated with Our Lady because, taken individually as found in field, they recalled her attributes, mysteries or possessions. In the garden, therefore, they are preferably placed in smaller beds which give best display to the individual plants. Also, many are the more dainty, minute, delicate and "feminine" varieties, and for this reason, too, they are best suited to smaller beds. Hence, from a consideration of Our Lady's flowers we establish the specification that the individual garden beds should be as small as is consistent with simplicity and the proportion of the basic design.

Given the scale of the beds, the steward-artist is then free to compose their forms and relationships within the organization of the enclosure and axes. The first consideration here is that they maintain garden integrity by giving proper emphasis and support to the focal point and axes. A second is that due attention be given to "circulation": the path or paths which the visitor may follow as he enters, moves through and lingers in the garden. A third is that the individual beds be given harmonious variation, rhythm and sequence — not to delight the senses with variety and contrast, but to show forth the many-faceted proportion and harmony of Creation, which mirror the infinite harmony, justice, concord, peace and beauty of God.

Blossom color, too, should support the overall garden composition. Here cultural knowledge of each of Our Lady's flowers is particularly important, as we must deal not only with color, size and form, but also with season, duration and sequence of bloom. Unless it is feasible to make plant

substitutions throughout the year at different seasons of bloom (which should be given consideration in respect to the planting at the focal point), the fact must be accepted that most varieties of Our Lady's flowers, as of flowers generally, bloom for only two to eight weeks of the year, in their respective seasons. In composing blossom color, therefore, the garden must be envisaged and planned month by month through spring, summer and fall . . . with reliance upon the basic design and bed arrangement for continuity of integrity and harmony, and utilization of blooms for successive and changing harmonious accents within this continuity.

Clarity

Integrity and proportion are achieved by the definite and harmonious ordering of garden enclosure, axes, focal point, beds, plants and blooms; clarity is of a different order. Clarity is not so much the result of *our* sense of being, form, order, fitness, proportion, balance and harmony as it is a participation in the brilliance, illumination, light or splendor of the *divine* essence, mystery or innermost being of things. Although sensible integrity, harmony and brilliance may delight the senses, clarity is the sublime intelligibility of beauty which gives light and joy to the soul. Beauty is "the splendor of form shining on the proportioned parts of matter."

Clarity, therefore, is not the fruit of rules or techniques, but of *vision.* It comes of loving and prayerful contemplation of God, God's Creation and compositions of Creation's beauty in works of art — as well as from talent and the development of the artistic virtues and habits. The lily, the rose, the carnation and others of Our Lady's flowers are themselves exemplars from the hand of the Divine Artist — which leave us humbled.

It may take years or a lifetime of composition and re-composition to acquire the vision, and the intimate knowledge of plants and blooms which can result in a garden masterpiece. Yet by gaining understanding of the basic principles of integrity, proportion and clarity, and by devotedly applying them to the arrangement of plants in the garden, the loving steward can, in the first few years, impart to his Mary-Garden the quality of reverence worthy of Our Blessed Lady, the Mystical Rose, in whose name it is undertaken.

But it is most important of all that the work be undertaken prayerfully. To this end the flowers of Our Lady which compose the garden mosaic, offer a harvest of loving and devotional meanings — which for a time were permitted to drop into obscurity — but now they reveal themselves anew in full vigor, offering souls a nourishment which seems to be enriched in value by having been enveloped in the silence of the centuries.

CALENDAR FOR 1953

Ade de Bethune
Map Calendar for 1953
St. Louis, Missouri: Pio Decimo Press, Box 53, Baden Station. 22″ by 22″ in three colors. $1.00.

Miss de Béthune's "map calendars" have from the first been instructive and useful, but as the years roll on they become increasingly charged with traditional meaning. The version which she has prepared for 1953 gives the same information as have its predecessors. As before, we see on a single page the wheel of the Saints (the Sanctoral cycle) in its relationship—peculiar to this year — to the wheel of time (the temporal cycle). We see the seasons, the months and the weeks, the feast days and the fast days, the liturgical color prescribed for each day and other such matters, all at a single glance.

But this year, there is much more. The calendar is much larger — twenty-two instead of seventeen inches square — and is

painted in red and blue-green on a primrose yellow ground, instead of in black and red only. The phases of the moon also have been added. But what is of much greater interest is the decorative scheme which she has chosen. She has given her very modern calendar a great symbolical richness by adding to it references to ancient cosmological ideas. This is an apocalyptic calendar.

In the first chapter of the Book of Ezekiel we find one of the most tremendous expressions of the immeasurability of God. He is imagined as enthroned upon a crystal dome in the immensity of outer space, far behind even the wheeling stars. Among the supporters of his throne are four living beings having faces which are human, bovine, leonine and aquiline in turn. These mysterious figures, because of their later reappearance in the Apocalypse, have become commonplaces in Christian iconography.

In the sixth chapter of the Book of Zacharias, another vision is described. Four chariots, drawn by horses of four different colors — white, red, black and roan — appear from between two brazen mountains. An angel explains to the prophet that these are the four winds, which stand before God's throne, and which go forth from thence on their various errands.

In the sixth chapter of the Apocalypse, these horses also reappear, and are paired off with the four living creatures. Both the four living creatures and the four horses represent the cardinal points, the former being good influences spreading out to the whole world, and the latter being calamities crowding in on man from every possible direction. The four living creatures have always been taken to represent the Evangelists who announce to the four corners of the world the good news concerning the enthroned Lamb.

At the four corners of the calendar, she shows the horses with their dreadful riders. In the center is the altar of sacrifice, surrounded by a whirlwind of wheels, hands, eyes and wings, and of the four evangelical creatures themselves. She has not only given us the four horizontal directions, North, South, East and West, but has indicated the remaining two, zenith and nadir, up and down, by the ingenious method of showing the loaves and fishes upon the altar, and the bones of the martyrs (again following the Apocalypse) below it.

Miss de Béthune has given us a whole lot for our one deflated dollar. She has also given us something quite new in "calendar art."

Graham Carey

OUR CONTRIBUTORS

LOUISE KEYES, R.S.C.J., who holds degrees from Fordham and Oxford Universities, is dean of Newton College of the Sacred Heart, Newton, Mass. Mother Keyes spent five years in India for the opening of Sophia College in Bombay and then returned to Newton, for the opening of Newton College of the Sacred Heart in 1946.

CARL W. MERSCHEL, a graduate student at the University of Chicago, finds time to teach at the Sheil School, write and make illustrations for magazines, lecture on art and do professional work in ceramics. He has illustrated the *National Liturgical Week Proceedings* for the last four years, and is currently engaged in work on the Chapel for Peter Maurin House, Chicago, and on enamel plaques for a church in Kansas City.

ANN H. GRILL is head of the Art Department at Barat College, Lake Forest, Illinois. She holds an M.F.A. from the Art Institute of Chicago and has a rich background of experience in teaching and professional work. Recently, she designed and executed the altar, vestments and stations of the cross for the Sheil School of Social Studies, where she has served as Director of Art Activities.

JOHN BENNETT SHAW holds degrees from Notre Dame University and the University of Tulsa. He is part owner and manager of three book and record shops in Tulsa, and is a member of the Typophiles, the American Institute of Graphic Arts, and is treasurer of the C.A.A.

JANE E. MURPHY is manager of the retail shop of the Catholic Library Guild in Boston. Her interest in art dates back to her early days, but the knowledge that she has acquired about Catholic art, she attributes to her study at St. Mary's College, Notre Dame.

REV. ANTHONY LAUCK, C.S.C., is head of the Department of Art at Notre Dame University, South Bend, Indiana. Father Lauck does sculpture professionally and writes in the cause of sacred art.

ROBERT E. RAMBUSCH, artist, studied at the University of Toronto and at the *Centre de L'Art Sacré* in Paris. At present he is giving a series of lectures on "Art in the Christian Home."

EILEEN NIEMEIER studied weaving under Berta Frey and Gallinger and, with her mother and sister, is producing beautiful materials for everyday use. At Happy Acres Studio, in Loveland Ohio, this family unit designs and makes liturgical textiles for use in home and school.

HARRIETT REX SMITH is an artist who is, as she says, "trying to maintain a sane approach to art." In addition to painting, she is currently engaged in writing and illustrating a book for children and she has a walnut log drying for a statue of St. Paul. Mrs. Smith lives on a farm with her husband and three children.

FATHER WILLIAM LEONARD, S.J., who writes "Every Christian an Artist," was the keynote speaker in the Maritime Liturgical Week in August 1952. He has been active in the liturgical apostolate for the last fifteen years, and director of the Social Worship Program, Boston College, from 1948-1952.

FATHER GEORGE FLAHIFF, C.S.B., author of "Can Modern Art Be Christian," is professor of Mediaeval History at the Pontifical Institute of Mediaeval Studies, Toronto. He writes that his keen interest in modern art "stems from a course in mediaeval art under Marcel Aubert at Paris, wherein the best periods of mediaeval art were shown to be so 'modern' and never 'antiquarian.' It was stimulated by contact with Jacques Maritain and his writings."

WALTER SHEWRING is an advisor of the C.A.A. who teaches classics at Ampleforth College, York. He has done many translations, especially from the Fathers. In 1938 Dent published a book of his called *Greek and Latin Versions,* which consists of translations into the Greek of Demosthenes and Plato and the Latin of Cicero of a wide selection of pieces of American and English writing, from Shakespeare to Sherlock Holmes.

ADÉ BÉTHUNE, who writes about Benjamin Valenciano in this issue, makes illustrations for *The Catholic Worker* and feature comics for *Treasure Chest.* Miss Béthune has recently become interested in the artistic and apostolic possibilities in the design of embroidered wall hangings. Two of these are McCall Patterns, No. 1742, "The Good Shepherd," and No. 1743, "The Madonna and Child." Other patterns are available at St. Leo's Shop, Casey Court, Newport, Rhode Island.

JOHN S. STOKES, JR., author of "Honoring Mary with God's Artistry," collaborated with Edward A. McTague in the inauguration of a project called *Mary's Gardens.* From their address: 901 South 47th Street, Philadelphia 43, Pa., they send out seed packets which include a veritable litany of flowers in honor of Our Lady.

The picture of the Madonna and Child which illustrates this article, was designed by Carl W. Merschel, and is printed here through the courtesy of Community Arts, Chicago.